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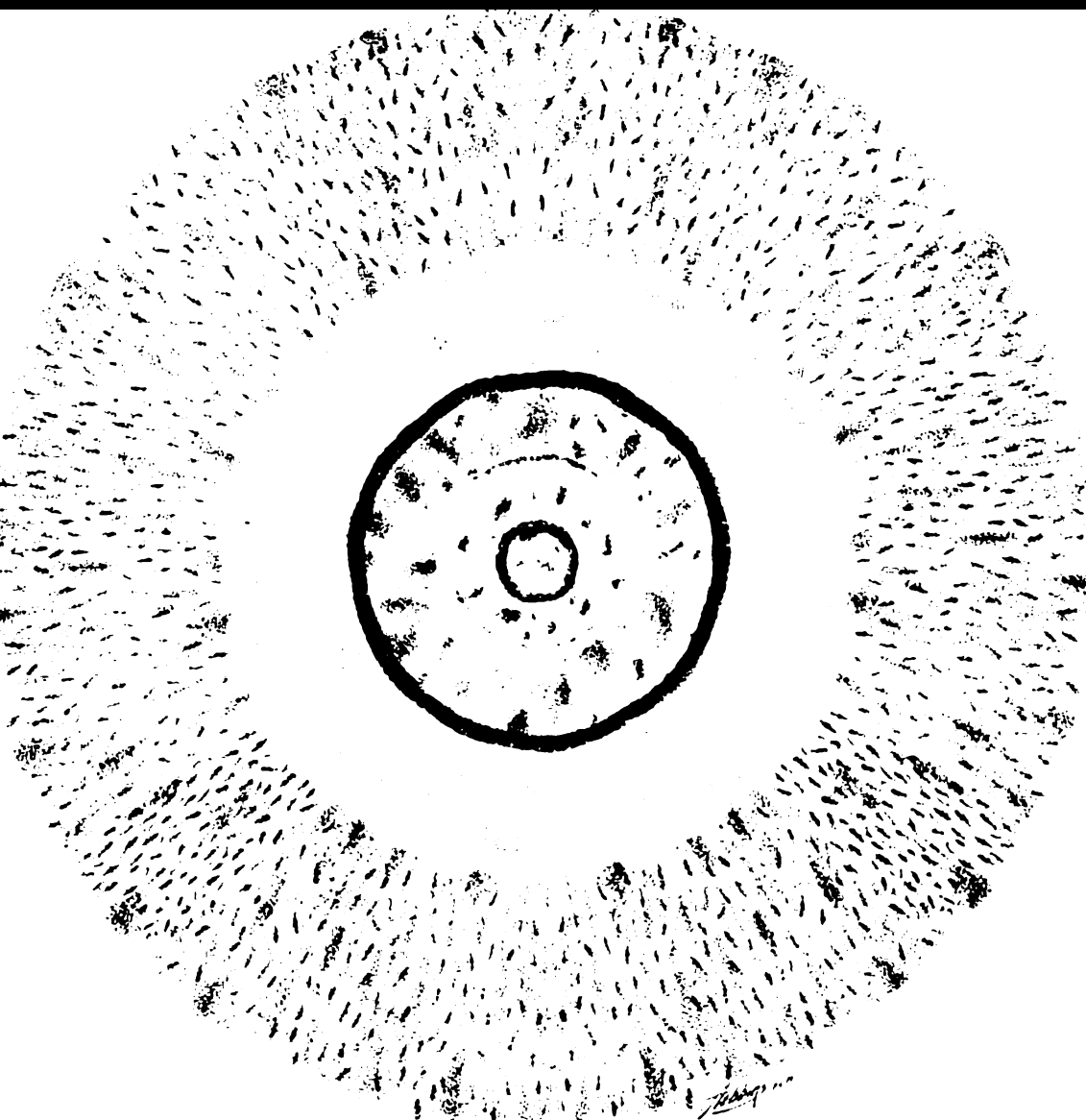
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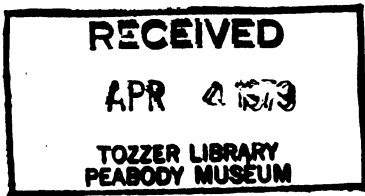
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VOL. VII, No. 1

TRADITIONS OF THE OSAGE

BY

GEORGE A. DORSEY

Curator, Department of Anthropology



CHICAGO, U. S. A.

February, 1904

TRADITIONS OF THE OSAGE

BY

GEORGE A. DORSEY

PREFACE.

The tales here presented were collected by the author while engaged in making an ethnological collection among the Osage for the Field Columbian Museum, in 1901-1903.

The Osage are of Siouan stock, and made their home, when first known to the whites, in southern Missouri, northern Arkansas and eastern Kansas. In 1871 they were removed to a reservation in the northeastern corner of Oklahoma, which they still occupy. They are degenerating rapidly, are very lazy and much addicted to drink; the use of the peyote or mescal among them is rapidly increasing.

It must be admitted that this collection of tales does not adequately represent the traditions of the tribe. This is largely due to the difficulty of engaging the attention for any length of time of the old men of the tribe, for reasons above mentioned.

GEORGE A. DORSEY.

FIELD COLUMBIAN MUSEUM,
February, 1904.

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TRADITIONS OF THE OSAGE.

I.—THE BUFFALO AND THE RABBIT.

The Buffalo and the Rabbit were once living together in the woods. While going around, they found a female Squirrel, living in a tree. So one day these two men went to see the Squirrel, but she would have nothing to do with them.

So one time the Rabbit went by himself to talk to the Squirrel. The Rabbit said, "You like that old Buffalo? I can just do anything with him. But the Squirrel said to the Rabbit, "Just as if you could do anything with that Buffalo!" "Well," said the Rabbit, "I will ride him up here to-morrow." But the Squirrel laughed at him.

The Rabbit went home and played sick. When the Buffalo came back he saw the Rabbit with his head tied up with a rag, and he said to him, "Brother, what is the matter with you?" And the Rabbit said, "Brother, I am awfully sick." And the Buffalo said, "Too bad, brother. What can I do to help you?" The Rabbit said, "I want to take a ride and go by where the Squirrel lives; then I may get better, if I see her." So the Rabbit saddled up the Buffalo and put a big bell on him and a red feather on his tail and told the Buffalo that he would like to have a whip. So the Buffalo got for him a dog whip, and they started off. The bell began to ring just before they came in sight of the Squirrel. So the Squirrel saw them coming, and said, "Why, look at that old Rabbit riding the Buffalo!"

Just as he rode up, the Rabbit said, "See what I told you." And he began to whip the Buffalo with the whip. Then the Buffalo bucked and kicked, and the Rabbit jumped and ran into the brush, and the Buffalo ran right after him.¹

2.—THE GRASSHOPPER AND THE DANCING TURKEYS.

"Grandmother, let's allow the Turkeys to have a dance," said the Grasshopper. So he called the Turkeys, and they all came to dance. After they had started to dance, the Grasshopper told them all to shut their eyes. So they shut their eyes, and the Grasshopper broke their necks, one at a time. But one of the Turkeys hap-

¹ Also Pawnee.

pened to open his eye, and saw that the Grasshopper was killing them; so they flew away.

Grasshopper had killed about fourteen; so he said to his grandmother, "Let us cook these Turkeys; and invite all the chiefs." Then he told his grandmother to go behind the tipi, while he stood in the door with a long stick to push the door with. Then he began to say, "Hello, chief, take a seat." Then he went in by himself, and, after eating all the Turkeys, he told the old woman to come and drink up the soup. He told her that the chiefs had eaten a very big dinner. Then the old woman said, "I am very glad that they ate heartily."¹

3.—THE PRAIRIE CHICKEN AND THE WOLF.

The Prairie Chicken and the Wolf met each other on the creek. The Wolf said to the Prairie Chicken, "Hello, friend! How came you to be spotted?" "Why," said the Prairie Chicken, "I got in the hollow of a tree, then put a stick at the bottom and set fire to it. I stayed in until I turned spotted."

So the Wolf decided that he would try to be spotted also. So he went and got into the hollow of a tree, put a stick at the bottom and set fire to it. He stayed in the hollow until one eye popped out. Pretty soon the other eye popped out. So the Prairie Chicken took the Wolf's eyes and started off, saying, "I have somebody's eyes, but I do not know whose, though I think they are Coyote's eyes."

Some Coyotes that were near heard what he was saying, and they all stopped and listened to him and they heard him say it again. So they started after him. They got Bob-Tail (he was the best runner) to catch him. Bob-Tail started after the Prairie Chicken and caught him in a little while, and killed him. The rest of the young Wolves came and ate him up. The old Wolf came up last, and asked, "Is there any left for me?" "No, old man, we have eaten him up, a long time ago," said they. So they all started off. The old Wolf stayed behind, broke the bones, and got the marrow.

4.—THE WOLF AND THE BUFFALO.

The Wolf came to where a Buffalo was eating grass, and stood quite a while, watching him eat. Pretty soon the Buffalo asked,

¹ A similar tale of ducks or other dancing birds is found among the Pawnee; Arikara; Wichita; Grosventre; Cree (Russel, *Explorations in the Far North* p. 212); Apache (J. A. Folk-Lore, Vol. XI., p. 264); Cheyenne (J. A. Folk-Lore, XIII., p. 165); Arapaho (F. C. M., *Anth. Ser.*, Vol. V., Nos. 26, 27); Menominee (Rep. Bur. of Eth. Vol. XIV., p. 162, 203); Micmac (Rand. *Legends of the Micmacs*, p. 263); Algonquin (Leland, p. 186); Eskimo (Rep. Bur. of Eth., Vol. XI., p. 327).

"What makes you look at me that way?" The Wolf said, "I would like to be like you, so I could eat grass, too." "Well, if you want to be like me," said the Buffalo, "I can make you so in a minute." Then the Wolf said, "How can you?" "Well," said the Buffalo, "you go over there and stand sidewise." The Wolf did so, and the Buffalo ran right over him, and the Wolf turned into a Buffalo. So the new Buffalo started to eat grass, and the other Buffalo said, "Friend, how do you like it?" and the Wolf Buffalo said, "I am awfully proud." Then the Buffalo said, "I tell you, you must not do this to another Wolf, or you will turn back to a Wolf again, and I can not change you any more."

So the Wolf Buffalo started off, and met another Wolf, and said to him, "When you see me eat grass, does it not make you feel you would like to be a Buffalo and eat grass?" And the Wolf said, "I would be very glad to be like you, but I do not see how I can." "Well," said the Wolf Buffalo, "you go and stand over there and turn sidewise to me." So the Wolf did so, and the Wolf Buffalo ran over him, and he turned into a Buffalo; but the Wolf Buffalo turned back to a Wolf.

Then the Wolf started back to find the Buffalo, and after he had hunted a while he found him, and asked him to fix him again. "What did I tell you the first time," said the Buffalo, "did you mind me, or not?" "Yes, I did," said the Wolf. "But what made you turn to a Wolf again?" said the Buffalo. The Wolf kept asking the Buffalo to change him till the Buffalo got tired of him, and said, "I will fix you." So the Wolf stood sidewise, the same as before, and the Buffalo ran over him and cut him in two and killed him.¹

5.—THE OPOSSUM AND THE SKUNK.

The Opossum and the Skunk once lived together. They were sisters-in-law. "Let us eat our young ones," said the Skunk. So the Opossum ate her young ones first. Then her sister-in-law said, "Let us separate from one another." So the Skunk started with her young ones over the world.

The Skunk said, "Two of us women were once living together, sisters-in-law, but now only I have my young ones; Opossum has eaten hers up." Opossum said, "I am mad that my dear young children are eaten up." Then the Opossum defecated in the Skunk's face. So the Opossum killed the Skunk.

¹ Also found among the Arikara.

6.—THE SKUNK AND THE WOLF.

The Skunk and the Wolf once met by a creek. The Wolf said, "Hello, brother." And the Skunk said, "Hello." They talked quite a while. Finally, the Wolf said, "Brother, I want some of your bullets to kill some buffalo with." The Skunk said, "All right." They turned their rumps together, and the Skunk gave the Wolf two loads. The Wolf went off and came to a hickory tree. He tried his gun, and hit the tree in the center. He went on a good way, and came to a grapevine. He shot it and knocked it down. He ate the grapes and went on.

While the Wolf was walking along, he saw about four Elk coming toward him. He said to himself, "I will eat something." So he waited until the Elk arrived in a ditch, then he turned his rump around toward the Elk, and, as they came up, he tried to shoot, but he could not make it work. One of the Elk said, "There is my friend Red-Rump." The Wolf said, "I was just cooling my rump."

7.—THE SKUNK AND THE WOLF.

The Skunk and the Wolf met one another on a road, and they said, "Hello, friend." And they stopped and had a long talk. After a time, the Wolf said, "Friend, I want some of your bullets that you shoot." So they turned back to back, and the Skunk gave the Wolf about four shots, and that was all he could spare, and the next time, the Wolf had to buy them from him.

So the Wolf went on, and tried his gun. He took a shot at a tree and hit it right in the middle, and said to himself, "Well, I can kill a deer." So he went to work and took a shot at a rock that was up high, and he broke it into three pieces. This was the second shot. Then he went on, and saw a big Turkey, waited for him until he came about ten steps from him, took a shot at him, killed him and ate him, in no time.

The Wolf went on again, and saw a Buffalo. He waited for the Buffalo, and shot at him, but the bullet did not take effect. Then he said, "I ought to have killed him. Now I have missed some good meat, but I will get the next one." So he went about two miles, and saw some big Elk coming on a trail. He lay in wait for them until they come right on to him, but he did not have any load. He tried his best to shoot, but could not. The Elk said, "Why, there is my friend Red-Rump." And the Wolf said, "I am just cooling my rump."

8.—THE BEAR AND THE WOLF.

The Bear and the Wolf once met by a creek. The Wolf said, "Hello, brother." The Bear said, "Hello, brother." "Where do you live?" said the Wolf. The Bear said, "Quite a way along the creek." The Bear said, "Well, I must go. Come over and see me." So the Wolf said, "All right."

Next morning, the Wolf went over to see the Bear. The Bear had some young ones. He killed four of them and cooked them for the Wolf. The Bear said to his wife, "Brother has come." So she prepared the meal for him. The Bear said: "Go ahead and eat your dinner. Swallow no bones, because it would make my young ones crippled." The Wolf said, "All right," but he swallowed two bones, one knee, one wrist, and one ankle. When they were through eating they were talking, and the Bear told his wife to call in his young ones. She did so, and every one was crippled. One was crippled in the rib, another in the wrist, another in the ankle, and another in the knee. The Wolf said, "Brother, I am going; the young ones must be afraid of me." He went, but told his brother, the Bear, to come and see him. The Bear said, "All right."

The next morning the Bear went to see the Wolf. Old she Wolf was with him. When the Bear got there, the Wolf said, "I have not got much to eat, but I will do the best I can." So he cooked four of his young ones. When they were done the Bear began to eat, and the Wolf said, "Brother, do not swallow any bones; it makes my young ones crippled." The Bear said, "All right." He got through eating without swallowing a bone. He handed the dish back, and the Wolf said to his wife, "Well, go and get the young ones." So she went after them, but could not get them back. The Bear said, "Well, brother, I must go; those young ones must be afraid of me."

9.—THE RACCOON AND THE WOLF.

The Raccoon and the Wolf once met. The Wolf said: "Hello, brother. I suppose you are going to fool around." The Raccoon said, "I am studying something that we all ought to do." The Wolf said, "What is it?" The Raccoon said, "Let us have connection with one another." The Wolf said, "All right." The Raccoon jumped on the Wolf and the Wolf began to defecate. The Wolf said, "You are making me defecate." The Raccoon said, "I am making that noise with my feet." The Wolf stretched back his

feet. When the Raccoon was through, he said, "Let me stretch myself, and I will soon be ready." He went down to the creek and climbed a big tree, and the Wolf said, "Come, brother." The Raccoon said, "I am sleeping; I will come later." The Wolf said, "I will talk to white people." He went off and got a stick and threw it at the Raccoon, but he could not hit him. So he went and made a hatchet of mud, but it failed to cut the tree. The Raccoon went to sleep in the fork of the tree. The Wolf watched him until night. Then he went off to sleep by the tree, while the Raccoon got down and went off. When the Wolf woke up, the Raccoon was gone. The Wolf trailed him, but the Raccoon went up another tree.¹

10.—THE RACCOON AND THE WOLF.

The Wolf and the Raccoon met one day, and the Wolf said to the Raccoon, "Hello, friend. How are you?" And the Raccoon said, "I am all right. How are you?" The Wolf said, "I am all right. How can we have some fun?" The Raccoon said, "I do not know." The Wolf said, "Let us have connection with one another. Let me have connection with you first." But the Raccoon said, "I ought to have connection first." Finally, the Raccoon got on top and went after him, and the Wolf reached back and touched the Raccoon's rump, and said, "It will soon be my turn." The Raccoon got off and climbed a tree. The Wolf said, "Come down, friend." But the Raccoon never looked at him. The Wolf stayed around the tree, and every once in a while he would say, "Come down, for I was to have connection with you." So after a while the Wolf got mad, and said, "You do not know I talk to white men." So he made a hatchet out of mud and began cutting the tree down but broke his hatchet. The Wolf stayed around the tree, and said, "I will stay until you come down." The Raccoon said, "I will never come down." The Wolf stayed around the tree all day. When it came night he stayed right at the foot of the tree, but when midnight came he went to sleep, and the Raccoon got down and went off.

Next morning, the Wolf got up and looked up in the tree, and missed the Raccoon, and he said to himself, "I ought not to have gone to sleep." So he trailed the Raccoon, but could not catch him. So at last he gave up the chase, and said to himself, "I will kill every Raccoon I see from now on."

¹ Also found among the Pawnee and Arikara.

11.—THE BALD-EAGLE AND THE WOLF.

The Bald-Eagle and the Wolf once met. The Wolf said, "Hello, brother, where are you living?" "I am living in the bank of that creek, so Bald-Eagle's brother will come to see me," said the Bald-Eagle.

Next morning, Bald-Eagle was at home, and the Wolf said, "Well, brother, you are here, and I have not much to eat." The Bald-Eagle flew down to the creek near by and brought up a big fish and said, "That is what I eat." The Wolf said, "That is good." The Bald-Eagle said, "Well, brother, I must go." The Wolf invited the Bald-Eagle to come and see him.

The Bald-Eagle went to see the Wolf the next morning and his head was all white. The Wolf said, "Well, brother, I told you to come and see me." So he jumped in the creek to get food, and was drowned. The Bald-Eagle said, "Well, brother, I guess you can get out some way." So he flew away.

12.—THE TURTLE'S WAR-PARTY.

The turtle went scalp hunting. When he started he told his wife that if he should steal some mules he would come back the same day. On his way, he met a Wolf. "Where are you going, friend?" said the Wolf. "I am going scalp hunting," said the Turtle. Said the Wolf, "May I go with you?" "Well, if you can run as fast as I can, you may go with me. Let me see you run," said the Turtle. So the Wolf ran, and when he came back, the Turtle said, "Well, you can run fast enough to go with me."

The Turtle went on, and met a Deer, and the Deer said, "Well, friend, where are you going?" The Turtle said, "I am going scalp hunting." The Deer said, "Can I go with you, friend?" "Well, if you can run as fast as I can, you may go," said the Turtle. So the Deer tried his running, and the Turtle said, "You can run fast enough to go with me."

So the Turtle went on, and came to a creek, and the creek was up high. So he stayed there, and then a big Buffalo came along, and said to the Turtle, "Well, friend, where are you going?" "I was going scalp hunting, but the creek is high, so I cannot get across." So the Buffalo said, "Well, get between my horns, and I will take you across." And the Turtle said, "If you should shake your head I would fall." "Well, get on my back," said the Buffalo. "No," said the Turtle, "I would fall off easily." "Then get in my rectum," said the Buffalo." "Well, that would be the safest way,"

said the Turtle. So he got in and they started across. The Turtle began eating the Buffalo's intestines, and the Buffalo said, "Do not do that, you will kill me." And the Turtle said, "No, I will not; I was eating some corn I had in my sack." The Buffalo said, "Leave some for me, so I can eat, too." When they got across the creek and were just crawling up the bank, the Buffalo fell dead.

The Turtle butchered the Buffalo and hung him on a tree, and said, "I will get him when I come back." But the Wolves came and saw his shadow in the creek, jumped in after him, and were all drowned.

The Turtle went on till he came to a camp. Some of the men found him and took him in camp, and held council over him, but they did not know what to do with him, and they said, "Let us send for the death judge." So they sent for him, and he came. Then one of the men said, "We have caught this Turtle, and we want you to think about his death." So the death judge said, "Let us put him in hot water." But the Turtle said, "I would knock the hot water on you men." So the death judge said, "Put him in the fire." The Turtle said, "I will knock coals of fire on you men." "Well, I do not know what to do with him," said the death judge. Finally, he said, "Let us tie a rock to him and throw him in the creek." So the Turtle said, "That is the only way you can kill me." So they tied a rock to him and threw him into the creek. But the Turtle got loose, and when he got over on the opposite bank of the creek, he said, "Death judge must fix his moccasins good and start after me." So they let him go.

The Turtle went home, and was under a log. His wife came out to urinate, and the Turtle said, "You ought not to urinate on me." So she got a rock and broke him in pieces.¹

13.—THE TURTLE'S WAR-PARTY.

The Turtle once went scalp hunting. He came to a creek, and could not cross. The Buffalo came to him, and said, "Hello, brother." The Turtle said, "I was going out hunting scalps, but I can not get across this creek." The Buffalo said, "Well, can you ride between my horns?" The Turtle said, "If you should shake your head I might fall off." "Well, let me put you in my mouth," the Buffalo said. "No, you will bite me and kill me," said the Tur-

¹ This is told as two separate tales by the Pawnee. Turtle's war-party is a common tale; compare Dorsey, *Contr. N. A. Eth.*, Vol. VI., p. 271; Hoffman, *Rep. Bur. of Eth.*, Vol. XIV., p. 218; Kroeber, *J. of A. Folk-Lore*, Vol. XIII., p. 189; Dorsey and Kroeber, *Traditions of the Arapaho*, p. 237. See also No. 13.

tle. "Well, go into my rectum," the Buffalo said. The Turtle said, "All right, I will be safe there." So he crawled into the Buffalo's rectum and then the Buffalo started across. But when the Buffalo was half-way across, the Turtle started to eat his intestines, and just as the Buffalo got to the opposite bank, he fell dead. The Turtle came out.

As the Turtle was coming out, the Wolf came along and said, "Hello, brother." The Turtle said, "I was going scalp hunting, but I have killed the Buffalo, so I am to have something to eat." The Wolf said: "I am glad you have killed him. I will eat some of him." The Turtle said, "Why, no, you are able to kill one yourself and I am not. You go and kill one for yourself, for I am going to eat this one." The Wolf said, "Let us try to jump over the Buffalo; the one that jumps over shall eat him." They jumped, and the Turtle failed to get over, but the Wolf jumped clear over. The Turtle lost. The Wolf said, "I am going to get my friend to help me eat the Buffalo."

While the Wolf was gone the Bear came along to where the Turtle was and said, "Hello, Turtle." And the Turtle said: "I was going out scalp hunting, and have killed a Buffalo to eat, and the Wolf came along and said he was going to eat it, him with his friend. He has gone after his friend, and I want you to butcher the Buffalo for me, so I can eat him myself." The Bear butchered the Buffalo and hung him on a tree that leaned over a creek.

After a while the Wolves came back, about ten of them, and the leader said, "The Buffalo was right here." So the Wolves hunted for it all along the creek. They found the Buffalo's shadow in the clear water. They all jumped into the water but could not find anything. They came out on the bank again and studied what to do. Again they could see the Buffalo in the water—it was his shadow. One of them said, "I will tell you what we can do: We can tie a big stone to us and jump in the water, and we can get the Buffalo easily." The first tied a stone to himself and jumped in the water. After a while excrement came to the top of the water and the rest of the Wolves said, "He must be full." So one after another jumped into the water, and all were drowned and died.¹

14.—THE MOURNING FROG.

There was once a Frog who lost his wife and was mourning. He said he was going scalp hunting. He called in two old men and

¹ See No. 12.

they gave him four days to mourn. They went home and the Frog went out mourning. He neither ate nor drank. When the four days were past the Frog came back. He chose one man to louse him, and two men to give him something to eat. They decided to go the next morning hunting for scalps.

The next morning the man mourning called his men. He hallooed all the time. They came in, one at a time, but the head man was very slow. He called him. He told one of the boys to go and get him. So the boy went, and before he came back the Frog heard the head man coming. The Frog was right by a tree. Lightning struck the tree where the mourning man was, so the Frog jumped in the creek.

15.—THE MOUNTAIN-LION AND THE FOUR SISTERS.

Once there were four sisters living together, and one of them was doing the cooking. One was making straw mats to be used in the camp, and one was making small mats—such as were used in the feasts.

One time the cook went after water and she found a skunk. The next time she went she saw a raccoon, and the next time, she saw a deer. She said to her sister, "I see some kind of roe." Another one said, "It is a deer, let us butcher it." The next time she saw a Mountain-Lion that had a turkey which it had killed, and she told her sister that this turkey had been killed by this animal. So the other said, "Let us move away from here."

They started away, and the deer's horns they left in the fire. After they had moved, this Mountain-Lion came to the camp and said to himself, "I ought to have caught them long ago." So he started on their trail and when he had gone a little way, the deer horns cried out, "Where are you going, you man-eater?" So the Mountain-Lion turned back, and nobody was there. So he started after these women again, but one of the women stamped her foot on the ground and there appeared some apples. When the Mountain-Lion came to the apples he fell to eating them, then he started to trail the women again. One of the women did as before and made some apples. When the Mountain-Lion came to them he fell to eating them, then he went on, and when he got close to them again one of the girls stamped her foot and made a big ravine so that the Mountain-Lion could not cross. Then the Mountain-Lion asked the girls how they got across the ravine. The girls had a little stick and they told the Mountain-Lion that they had laid the stick

across the ravine and had walked across on it. The Mountain-Lion tried his luck, started across, and broke the stick in the middle, fell into the ravine, and could not get out.¹

16.—THE MOUNTAIN-LION AND THE SEVEN SISTERS.

Seven women were once living together on the bank of a creek. They would all, in turn, go after water. First, the youngest went, and on her way she saw by the path a dead turkey. She did not pick it up. She went home and told her sister, and her sister said: "The next time you go, you bring the turkey; some Mountain-Lion has killed it." The next morning the next older sister took her turn to go after the water. She saw a dead deer on the trail. She came back and told her sister, who said: "Bring it, and we will eat it; some Mountain-Lion has killed and hid it." The next older sister saw a dead buffalo, and the oldest sister said, "Bring it, and we will eat it." The next older sister saw a dead bear on the path. They butchered it and roasted and ate it. When the next older sister went after water she saw a big dead elk by the trail. They butchered it and ate it. The next older sister found another dead buffalo. They cooked it and made tallow.

While they were butchering this buffalo they got excited, and the oldest girl said, "Sisters, look out a little; it may be that a Mountain-Lion has done all this." So they did look out, and they saw a big Mountain-Lion coming down the creek. He had a big deer on his back. The Mountain-Lion laid it down, and went off. The youngest sister saw the Mountain-Lion. She said to her sister: "It is a Mountain-Lion; I saw him; he brought the deer and went off."

They were scared and were going to run away. As they started off, each one had a little dog. The Mountain-Lion came again, with another bear. He saw the deer he had brought the day before. He said: "It makes me mad. They ought to have eaten this deer." So he ate the deer himself.

The Mountain-Lion started after the women. When he got to the place where they had been staying there was nobody there, and the Mountain-Lion said: "I was going to eat them. I will get them, wherever they go." So he started after them. But they had got a good way off. The oldest sister now gave out. She said: "Sisters, I am tired out. I wish you would kill my little dog and put tallow on it." The Mountain-Lion got to where the little dog

¹ Compare Dorsey and Kroeber, *Traditions of the Arapaho*, No. 124. See No. 16.

was killed, and said, "It makes me mad to see that they have something good to eat." So he ate, and started after the sisters again. The oldest sister said, "Sisters, there he comes, right after us." So the oldest one killed another of the dogs and put tallow on it. The Mountain-Lion came to it and said, "I will get all of you." The sisters were now a good distance ahead of the Mountain-Lion. When they saw him again they killed another dog. The Mountain-Lion came to where the dog was, and ate him. They gained on the Mountain-Lion a good way, but he soon caught up with them. The girls killed another dog and gained on him again, but he caught up with them again. They killed all the dogs and he was still after them to eat them. He had eaten all the dogs.

The oldest girl was now giving out. The rest waited for her, but she was tired out, and told her sisters to go on and try to get away, saying, "He will kill me." So the Mountain-Lion got after them again, and said: "It makes me mad at this woman. I was feeding them." He killed the woman and ate her. He started after her sisters. They had gotten a long way ahead, but he caught up with them. The oldest of the six was tired out, and went out by the road, and said: "Sisters, try your best to get away. I am going to be killed." The Mountain-Lion came to the girl, killed her and ate her, in no time. The other girls had started on, and the oldest one of the five gave out, and turned to one side. The Mountain-Lion came along and killed her and ate her up. Now the oldest of the four was tired out. The Mountain-Lion came along, killed her and ate her. So there were only three left. They started on. The oldest one gave out, and the Mountain-Lion came upon her and ate her up. So that left two. These two went on. Both were crying, and though they had got a long way off, the Mountain-Lion was after them. The older of the two was tired out, and told her sister to try to get away. The Mountain-Lion came and killed her and ate her. Now the youngest was left. She went on, and was crying all day, and the Mountain-Lion was right after her.

The girl came to a lodge where one bad man was living. She told this man that a Mountain-Lion was eating them up, and she would like to be saved. The man said, "All right, I will save you." The man called up his Dogs, and said: "My Dogs, here is a girl. There were seven of them, and a Mountain-Lion has eaten all but this one. She has asked me to kill him. I want you to watch my eyes. If I look at him with my left eye I want you to kill him. I will talk to him." So the Mountain-Lion got to this man's lodge,

but would not go in. He said: "I have been eating some women, and one got away. I see her tracks, and she must be in your lodge. If she is there, send her out, so I can eat her." The man said the girl was not there, but the Mountain-Lion knew the girl was there. So he went closer to the lodge. The man looked at him with his left eye and the Dogs both jumped right on the Mountain-Lion and killed him in no time.

17.—THE ROLLING HEAD.

There was once a village whose chief had a girl named Michihi, and one by the name of Hokah. A family bought Michihi that their boy might marry her. After they had been married two days, one of the men of the village mourned. They had the mourning ceremony. They went hunting for scalps. The boy, who had just been married, made up his mind to go with the rest of the party to hunt scalps. He told his father-in-law and mother-in-law that he was going scalp hunting. They started. They went a long way.

Now this boy had a friend that he used to go with before he had got married. So they went on, and they came to another village. All stopped, and they were in three groups. The boy and his friend were with those who went to the chief's tipi. There was a nice pretty girl there that the boy at once liked. All then went away from the camp, and, as they were going, the boy said to his friend that he was going to take that girl and marry her. His friend advised him not to do it, because he had a nice woman at home. The boy's friend said, "You might talk to her," and he told her he would like to marry her, which he did, at last.

The next morning the boy's new father-in-law told him to invite all his friends to come and eat with him. This the boy did, and all ate with him. The next morning, the boy went and told his men that he did not want them to tell his first wife that he was married again. All promised that they would not. He told them to say that some one had killed him.

All got home in a few days and they told that the boy had been killed. The boy's former wife mourned for him, cut her ears off and her hair, and cried all the time, all through the village. The girl was very sorry and would not forget her husband. She would go without eating for four days at a time. She cried in the timber until she heard a Woodpecker, saying, "Michihi, I want to tell you something." She got tired of the Woodpecker, and said:

"Well, tell me what you are going to do. My father wanted me to marry a boy, and so I did, and now he is killed." The bird said: "He is not dead; he has gone off to another village and he has married another pretty girl." She cried again and the bird said, "I will take you where he is if you wish."

When she got home, she made herself some moccasins and took her sister-in-law with her. She told her father that she could hardly forget her man, unless she was out in the woods. She went where the bird was, and stayed over night, and in the morning they started. The bird said, "You must follow right by me, and I will take you just where your man is." On the fourth day, the woman's sister-in-law got tired, and the woman told her where they were going, that they were going where her brother was, and that they might see him and bring him home. They traveled ten days, and on the eleventh day, the bird said, "At noon you will see the village. At about noon you will camp on a hill, and you will see where your husband is, where he married another chief's daughter."

The bird started home, and the girls started down the hill, and the sister-in-law said, "Where is he?" The woman answered, "Well, he is here, married to some one in this camp." They went through the village. The dogs barked at them. The boy and his new wife came out to see them. He told his new wife that this was a woman that his folks had forced him to marry.

His father-in-law went to meet them. His new wife cooked them something to eat. After they had eaten, the old man asked the woman about this man. The woman told them how it was that she had married this man; how he had started off scalp hunting; how the rest of the party returned home without him and reported that he had been killed. "Well," said the father-in-law, "I did not know he had a wife, for he never told us. If he had told us I would not have permitted this. Well, I will call you my oldest daughter, so you can be higher than my own daughter, and you can stay here always and make yourself a home."

They all stayed there about a year. The man went hunting. When he came back he told his wife that he had found a lot of black haws and grapes. So they started, and came to a creek. The people told the man's new wife that the first wife was going to do something; that her husband had done wrong by keeping her mourning for a long time.

Soon after this the first wife jumped into a big creek, and only her head was visible. She called her little sister-in-law and told

her to put her head in a bundle. and to take her where her husband and his wife were, and to lay her right between them. This the sister-in-law did, and the woman's head swallowed both of them, and her stepfather and stepmother.

Then the sister-in-law started home, by the way she had come, carrying the head in the bundle. That night the head told the little girl not to be afraid of anything, saying she could kill anything.

On the fourth day, the head said to the little sister-in-law, "If you see a big hollow tree that you think may have a raccoon in it, you must throw me in it. I will kill all the raccoons." At last the little girl got scared of the head. The little girl saw a big hollow tree. She threw the head into it. The little girl defecated right by the tree. She started home, and the head said, "Are you there?" The excrement said, "Yes." The head started after the little girl. It caught up with her in a short time. The little girl threw grease on the ground, so the head would stop and eat it. The little girl now had but just one drop of grease left. She dropped it. The head came up and began to eat it, then started after the little girl. The little girl ran through a creek, and came where there were two old women roasting acorns. The head came right after her, and asked the old women if anybody had passed them. The old women told the head that they had not seen the little girl. The old women made a pot of boiling water and threw the head into it and killed it. The little girl got home all right.¹

18.—THE OLD WOMAN AND THE GRASSHOPPER.

There once lived together an old woman and a Grasshopper, and the old woman was playing sick; she said she was going to die, and wanted some big fat animal to bury her. The Grasshopper finally lost his grandmother, and he mourned, and said, "Grandmother, old grandmother, grandmother always said that she wanted a big animal to bury her." The Grasshopper went to where there was a herd of Buffalo to get some one to bury his grandmother, and the Buffalo said, "Well, what is the matter with you?" The Grasshopper said, "My grandmother said she wanted one of you to

¹ The pursuit by magic flight of a rolling stone or skull or head is widespread. For pursuit by rolling head, see Kroeber, J. A. Folk-Lore, Vol. XIII., p. 185; Schoolcraft, *Hiawatha*, p. 265; Morice, *Trans. Can. Inst.*, Vol. V., p. 5; Russell, *Explor. Far North*, p. 202; Petitot, *Trad. Ind.*, pp. 405, 407; Dixon Bull. Am. Mus. Nat. Hist., Vol. XVII., part 11. p. 97; Curtin, *Creation Myths*, p. 325; also found among the Pawnee, Wichita, and Arikara. For pursuit by rolling skull, see, Dorsey and Kroeber, *Anth. Ser.*, F. C. M., Vol. V., No. 35 and 124; also Pawnee. For pursuit by rolling rock, see, Dorsey and Kroeber, *ibid.*, Nos. 32, 33, 34, 81; Grinnell, *Blackfoot*, p. 165; Rand, *Micmac*, 316; Mooney, *Am. Anthropologist*, Vol. XI., p. 197; Kroeber, J. A. Folk-Lore, Vol. XIV., p. 260; McDermott, J. A. Folk-Lore, Vol. XIV., 245; Russell, *Explor. Far North*, p. 210; also found among the Wichita.

bury her." He brought one of the Buffalo and it began to dig the grave. The Grasshopper said, "My grandmother said that she wanted to be way under the ground." So the Buffalo dug deep, until the Grasshopper killed him. He butchered the Buffalo and the old woman came to life again.¹

19.—THE OLD WOMAN AND THE ORPHAN BOY.

An orphan boy and his grandmother were living by themselves. The boy said, "Grandmother, I am hungry for meat." The old woman said, "You go where lots of Buffalo are and tell them I am dead; that I said I want two of the biggest ones to bury me." The boy came to the herd and the Buffalo heard him crying. They said, "There is somebody crying. Somebody must be dead." The boy walked up in the herd, and said, "Grandmother is dead, and she wants two Buffalo to bury her." One of the Buffalo said, "Little-Tail, you must fix this boy something to eat." So Little-Tail defecated and made of it meat; another defecated and made tallow. The boy ate. The leader said, "You go on, and you will come to another herd. Two or three will go with you."

The boy went on, and he came to another herd. One of the old Buffalo said, "What do you want?" The boy said, "My grandmother is dead. She wants two fat Buffalo to bury her under ground." The old Buffalo said, "You go around and pick out the two you want. They will go with you." The boy went out and picked out one big fat buffalo and went through the herd again and picked out another. He started home with them.

When the old woman heard them coming she made out that she was dead. She was all broken up and scalp worms were in her. They started to dig a grave. The boy said, "Dig it, for she said she wanted to be deep under ground." They got down about ten feet, and the old woman got up and killed them both.

They butchered the buffalo and made some tallow. The boy took the feet and made tracks back to the hill, so that when the Buffalo should come to see about it he might say, "They started home a long time ago."

20.—THE RABBIT AND THE PICTURE.

There were once some men digging a well. At evening, they went home, and there came a Rabbit, to get a drink from the well. The next day, the men came out to work on the well. When they

¹ See No. 19.

got to the well, they saw the Rabbit's tracks. All studied as to what they should do. When evening came they went home again and said that if the Rabbit should come again to the well they would track him. The Rabbit came again, and they came to work, and saw the tracks. They said, "We must do something to the Rabbit." So they drew the picture of a girl, and left it where the well was. Then they returned home, while the Rabbit should return to the well for another drink. The Rabbit returned to the well, saw the picture of the girl, and said he wanted to drink very bad. The girl listened to the Rabbit, but did not say anything. Then the Rabbit would say, "Girl, I want a drink. You listen to me; you ought to give me a drink! If you do not, I will whip you till I have nearly killed you." The Rabbit hit the girl with his right foot. It stuck fast to the girl. The Rabbit said, "Turn me loose! or I will hit you with my other hand." So the Rabbit hit the girl with his left foot, and it stuck to the girl's face. The Rabbit said, "Turn me loose! or I will kick you and that will hurt." So the Rabbit kicked the girl with his right leg, and it stuck to the girl. The Rabbit said, "Turn me loose! or I will kick you with my left leg, and sure enough, that will hurt you." So the Rabbit kicked the girl with his left leg, and it stuck to the girl's picture. The Rabbit said, "If you do not turn me loose I will bite you!" So the Rabbit bit the girl, and his mouth got stuck to her.

When the men came back to work, they saw the Rabbit stuck to the girl's picture, and they said, "See, we have got him." So they threw the Rabbit and the girl's picture away.

21.—THE WOMAN WHO MARRIED HER SON.

Once there was a camp, and just as they were starting on a deer hunt, a woman died, and the people buried her. But her boy was away, visiting other Indians. After the people had left the camp, the boy returned, and this dead woman was there, alive. So they both started in the direction the Indians had gone. But the woman had dressed herself as a man and in the Indians' style; the woman and the boy were dressed alike.

When they came to the camp, the old Indians wanted to see the boy, and they said, "The boy that went to see those Indians has come back." It was thought that this boy and woman were married; so the Indians wanted them to eat, and everybody went to see them.

This woman had left five children, so when she saw them, she

said, "I feel sorry for these children, for their mother is dead." So she gave them some meat, and when they went back they told their father that the Indian woman was very good to them, and said, "Father, let us invite them to come over and eat with us." Then the old man told the girls to cook, and they invited her. After the woman had come and gone, one of the girls said to her father, "That woman is my mother, for she has got that scar on her leg." They all started to move camp, and this woman and man would stay back behind. So the father of the children waited for them on the road, and killed them both.¹

22.—THE WOMAN WHO TRIED TO MARRY HER SON-IN-LAW.

Once there was a man living by the big water. He was a deer hunter. He would go out and kill wild turkeys and bring them in. Finally his mother-in-law fell in love with him. There was a swing by the water, and the old woman and her daughter would swing across it and back. After a while, the old woman partially cut the rope, so that it would break. While the husband was out hunting one day the old woman said to her daughter, "Let us go to the swing, and have some fun." The old woman got in first, and swung across the water and back. Then the girl got in the swing and she swung across all right, but when she was half way back, the rope broke in two, and the girl fell into the water and was drowned.

The old woman went home and got supper for her son-in-law. The man came in just at dark, and he missed his wife, and said, "Mother-in-law, where is my wife?" The old woman said, "She has gone to the swing, and has not yet returned." The old woman began to prepare supper for her son-in-law. The man said, "Do not give me any supper." So he started to cry. The old woman said, "Do not cry, she is dead, and we cannot help it. I will take care of the baby. Your wife got drowned, so she is lost entirely." The man cut off his hair and threw his leggings away and his shirt, and was mourning for his wife. He would go out, and stay a week at a time without eating. He became very poor. Finally he said he was going off to stay several days; that he could not help thinking of his wife. He went off and stayed several days, and when he came home he would cry all the time.

¹ In the more common form of this tale, a father marries his daughter; in one tale, a man marries his stepdaughter: See Dorsey and Kroeber (Arapaho), *Anth. Ser.*, F. C. M., Vol. V., p. 82; Kroeber (Ute), *J. A. Folk-Lore*, Vol. XIV., p. 268; Matthews (Navaho), *Am. Antiq.*, Vol. VII., p. 271; Dixon (Maidu), *J. A. Folk-Lore*, Vol. XIII., p. 270; Farrand (Chilcotin), *Mem. Am. Mus. Nat. History*, Vol. IV., p. 17; Pettit (Hare), *Trad. Ind.*, p. 219.

One time, when he was out mourning, a rain and thunderstorm came up, and Lightning struck all around the tree he was sitting under. He went back home and saw his baby, but stayed out of his sight. Again he went out, and it rained and thundered, and he went up by a big tree and Lightning struck a tree near by him. The Lightning left him a club, and said, "Man, I came here to tell you about your wife for whom you are mourning. You do not know where she is, or how she came to be missing. That old woman drowned her in the big water. The old woman broke the rope and the girl is drowned in the big water. This club you must keep in a safe place. I was sent here to you, and I will help you get your wife back, and you must not be afraid of the big water. Go ahead and try to get her, and the fourth day you will get her all right."

The man went to the big water, and he saw his wife out in the water, and she said, "I cannot get to you. I am tied here with chains. I am going to come up four times." The next time she came out half way. She said, "Bring me the baby, and I will let her nurse." So the man took the baby to her mother and let her nurse. The woman said, "They are pulling me, and I must go. But the next time you must get me." So she came out the third time up to her knees. The man took the baby to her and let it nurse again. The woman said, "I have got to go back. They are pulling me by the chains. I must go, but the next time will be the last. I want you to try your best to get me." The man said, "I am going to get you, without doubt." The woman came out the fourth time, and the man hit the chain with the club and it seemed as though lightning struck it, and broke it. He got his wife.

So they went home, and the old woman said, "My daughter, you have got home." But the woman said not a word. Then the man heated an arrow red-hot and put it through the old woman's ears. So they killed the woman.

23.—THE WOMAN WHO MARRIED A BUFFALO.

Once there was a pretty girl. The Indians tried to buy her for their boys, but her parents refused to sell her. A man was talking to this girl. While she was going after water, the man waited for her at the creek. He talked with her and told her he would like to marry her. She told the man that her father had refused good young men, but she would run off with him the next time she came for water. So the man said he would be there, waiting for her.

The girl went after water again, and the man was there at the creek, waiting. The girl was dressed up in her best clothes. She went off with the man.

They went a long way, and the girl gave out. Her moccasins were worn out. She sat down to rest. Then the man said, "I am not a man, I am a Buffalo." The girl began to cry, and said, "You have made me ruin my father and mother. They will think that I am dead."

They started again. They stopped, and the man said, "You must stay right here until I come back." So the man told the girl not to be afraid of him, and went over a hill. When he came back, he was a Buffalo, and the girl was afraid of him. So he made her ride between his horns. As he went on, he said, "My partner is over here." When they came to his partner, they found him dead, and decayed, and worms were in him. The Buffalo said, "My partner is dead." So he turned himself into a man again. He made a bow and arrows and went to shooting at the dead Buffalo. He shot him once. The dead Buffalo moved. The next time the Buffalo shot him he raised his head. The next time he shot him he got up on his feet and shook the worms off from himself.

The two Buffalo went off, carrying the girl between their horns. When they were a long way off, they stopped, and the girl sat down. The Buffalo said, "You must stay here. We are going off. You must not be afraid." So they went off. When they came back they licked the girl all over, and the girl gave birth to a little one, which was a Buffalo.

There was one Buffalo who was mean, and his name was "One-Rib," and he would take from the other Buffalo what they had. So he took the girl. He went off with her, and the other Buffalo started after them. Every time they caught up with them, One-Rib would make a wide ditch, so they could not get over. Then One-Rib would turn back and tell the father to go around to the right hand side, where he could get across. So One-Rib said, "He is crazy to get across the place I dug. I will make two women, and put them with the girl, and if he can tell his wife from the others he may have her back." The girl told her young one to tell his father that One-Rib was going to make two women to put with her, and, if he could tell her from the other two, he might take her back. She also told her child to tell his father that when he should look at them she was to move her right ear. One-Rib made the two women, and the Buffalo came to look at them. The girl moved her

right ear. So the Buffalo said, "This is my wife." So One-Rib said, "You are a smart one. You go ahead and take her away."

The Buffalo took her away and went off. He stopped at a place and left the girl and the little Buffalo and went off somewhere. While they were sitting there, she heard a man crying, and so she started to cry. The little Buffalo said, "Mother, what are you crying about?" She said, "Your father is the cause of my sorrow to-day. That is my uncle crying, and that is the reason I am crying. I am going home where he is." So the little Buffalo said, "I want to go with you." The Buffalo returned, and the girl and her boy went back where the Buffalo lived. The girl told her young one that the next night, at midnight, she would wake him, and he must not cry, as he was in the habit of doing. When the Buffalo had gone to sleep, the girl woke the little Buffalo. He got up, and went with her, without crying. They started for home.

When the Buffalo woke they missed the girl. They took after her. The girl came to a tree. She climbed the tree, and left the young one right at the base of the tree, covered with lots of grass. The Buffalo came and went past, and when they had camped they came back. The husband turned himself into a man. He was going past the girl. She said, "There is your father; call him." Her man came where they were, and said, "Why do you want to go home? Well, I will take you home pretty soon."

He started back to his camp with her. When they were almost to the camp, she went on home, and the other Buffalo turned and went another way. She got home in the night, with her husband and the little Buffalo boy.

The girl said, "Mother, I have come back home." Her father said, "That must be the girl we lost." The girl said, "I am the one. I have been married to a Buffalo. He is here. I also have a little son." Her father said, "Where is he?" She said, "He is here, hidden." Her father told her to go and get him. So the little Buffalo turned himself into a boy and she brought him. He stayed with them, killed many deer, would give his grandmother water to drink, would take a little bucket and carry it with his horns. So the little Buffalo's father said, "Father-in-law, I do not want anybody to whip my baby." The little Buffalo played with the girls and boys, and the little boys would put blankets on him and fool him, time after time. He got tired of them, and he kicked one boy. The boy got mad, cried, and called the little Buffalo names. The little Buffalo did not like it, and started to cry. His grandmother

would put him on her back, but he would not stop crying. His father said, "Father-in-law, I do not like that, because they made him cry. I am going to take him with me." So the man turned himself back into a Buffalo and started off with his little one. So every Buffalo that was in the camp turned into buffalo and went off with them.¹

24.—THE GIRL AND THE MOUNTAIN-LION.

Once a girl named Mitsihi was going to leave her people, and she had a crier to call for certain women to come. When they came, she told them that her mother had whipped her; that she was going to leave them; and that this was what she wanted to tell them. One of the women said, "Why, Mitsihi, you shall not go by yourself, I am going along with you. I will go too." Another said, "Mitsihi, you are the only one that I like, and I hate to see you go; so I will go along, too." At last, the crier said, "Well, I, too, am going with you girls."

They all started off, and when they stopped over night, one of the women was missing. So Mitsihi said, "We all said that we were not to turn back, and now one of us has gone back already." Then they went on, and they stopped for the night again, and in the morning, Mitsihi said, "Another one has turned back." They went on again and stopped for the night. Again there was one missing in the morning. Mitsihi said the same words again. So they started again and camped for the night, and in the morning, the crier was missing. Mitsihi said, "We all promised not to turn back, but there are only two of us left." They both began crying. So they went on again, and soon the other woman was missing. So Mitsihi was alone, but she started on, crying.

While she was going along, a bird in a tree said, "Mitsihi, I want to tell you something." Mitsihi said, "What do you want to tell me? Go ahead, and say what it is." And the bird said, "You have missed five of your friends, and I will tell you what has become of them: A Mountain-Lion has eaten them. You go and get in that hole in that big rock, and put a big rock in front of the hole, and the Mountain-Lion will come to the door at midnight." So Mitsihi did as she was told. At midnight, the Mountain-Lion came to the door, and said, "Mitsihi, open this door for me." Mitsihi said, "Come closer to the door." So the Mountain-Lion came closer, and Mitsihi pushed the rock over on him and killed him, and the Mountain-Lion had the women's bodies in him.

Mitsihi then went on crying, and she came to a girl baby, but she

¹ Compare Dorsey and Kroeber, *Traditions of the Arapaho*, No. 12.

did not pick it up. Again she went on crying, and she found another girl baby, but she let it alone also, and she came to another girl baby, but she did not pick it up, and she went on and found the fourth girl baby, but she did not pick it up. She went on again, and found a boy baby. She picked him up and carried him with her and built him a tipi. Finally, the boy was big enough to use a bow and arrow.

So Mitsihi made a bow and some arrows for the boy. The boy went out to shoot birds. He killed a bird, but did not know what it was; but his mother said it was a jay bird. He went out and killed another bird, and said, "Here is something I killed, but I am afraid of it." His mother said, "It is a blackbird." He went again, and killed another bird.

Now his mother wanted to name her child, so she got an Owl to go and get all kinds of birds to come. The birds all got together and were waiting for the Eagles. The Owl said, "I want to name the child, so I will give him my name,—it shall be Owl." The birds got mad, because the Owl named the boy, and they all made fun of the Owl.

The boy grew to be a man and killed deer, and he was a fine-looking man. He went off hunting, and found a camp, so he did not return home.¹

25.—THE MOURNING WOMAN AND HER LOVER.

There were once a man and a woman living together. The man died. The woman grieved much over the death of her man. She cried all the time.

The Indians went buffalo hunting. They returned with buffalo and camped on a hill where there was a creek. There was a big elm tree out by itself. The woman was still mourning for her husband. She always went out to this elm tree and cried under it. Every time she went there she would find some one, and they would have a good time.

Two boys saw her going many times to the tree. One said to the other, "Friend, we had better watch that woman who is mourning for her husband, for I think she is doing something." They started to the tree and climbed it. They were in it all day. They heard the woman crying at the camp. She started to the tree, and one of the boys saw she was coming, and said, "She is going to do something funny, and you must not laugh." She got there, under the elm tree and looked back toward the camp. She sat down and looked again, to see if her lover was coming. Sure enough, he was coming. He wore a black

¹ Compare Dorsey and Kroeber, Traditions of the Arapaho, No. 45.

blanket, an eagle feather on his head, and his dress was a fine one. He came to where the woman was, and the woman said: "I was waiting for you. What were you doing?" The boy said, "Wait, I want to take off my clothes." He went where the woman was, and they lay together. Then the woman said, "I want more." So she lay down again, and they acted like horses. The boy smiled at her and she kicked like a mare. They were together a long time. The sun was going down. The boy smiled at the woman again and lifted his head up, and he saw the two boys up in the tree. He got up and ran.

The woman said, "What is the matter. Come back. I will not kick any more." Just as the boy was going to the brush he looked back and pointed up in the tree, and she looked up in the tree and saw the boys. She would not go and get her dress, but she stayed right on the ground. One of the boys said, "Old woman, get your dress and go home." She said, "We were here under this shade tree, but we did not suspect there was anybody else." So the boys went home that night. The boy that acted like a horse died the same night. The next night, the woman died.

26.—THE DECEIVED BOY.

A boy and his grandmother were living together. One day the boy went hunting with the old woman, and they found a deer. The boy shot at the deer and killed it. "Grandmother," said he, "did I kill him?" The old woman said, "No, he ran off." So they started home. The boy went hunting again. The old woman had some white beans cooking; so she went over and got a piece of meat from the dead deer, to cook with the beans. When the boy got back from hunting, she gave him supper, and the boy said to the old woman, "These beans smell like meat." The old woman said, "Do not say that, because we have no meat to cook." The boy said again, "These beans smell like meat to me." So the boy said, "Grandmother, give me my meat." Then the boy said, "My grandmother hid the deer that I killed, and just gave me some beans, but I can smell the deer meat just the same.¹

27.—THE BOY AND OLD CHEAT.

Once there was an Indian town in which lived Old Cheat. Old Cheat would take all the pretty girls and fine horses the people had. There was once a boy and his grandfather out butchering a buffalo,

¹ Compare Kroeber and Dorsey, *Traditions of the Arapaho*, Nos. 126, 128; Kroeber, *Cheyenne*, J. A. Folk-Lore, Vol. XII., p. 169; Farrand, *Chilcotin*, p. 35; Morice, *Trans. Can. Inst.*, Vol. IV., p. 171; Boas, *Indianische Sagen*, p. 229; Petitot, *Traditions*, pp. 84, 226; Holm, *Sagn*, p. 31; Rink, *Tales*, p. 99; Boas, 6th Rep. Bur. Ethn., p. 625.

and there were lots of Indians out killing buffalo. Old Cheat would take his wife out with him, to get all the buffalo tongues. And so he came to this boy. The old man, being afraid of Old Cheat, had told his grandson to have the tongue ready for him. But the boy said, "I am not going to do it, grandfather." Then the old man said, "Why not? He is an Old Cheat, and he will kill you if you do not." Then said the boy, "I will kill him, and if I do not, I will beat him out of his wife." And the old man said, "Why, you cannot do anything like that, nor can any other man."

So Old Cheat got off his horse and started for the boy, and the old man cried. But the boy stamped his foot on the ground so that Old Cheat was paralyzed. And Old Cheat said, "Boy, I will give you one of my wives." But the boy said, "I will take the one I want when I get to the camp." Old Cheat said, "No, you cannot."

When the boy got back to the camp he went to Old Cheat's tipi and took one of his wives, and he took the prettiest one he had. This made Old Cheat mad, and he said, "I will kill him this time!" So he started to get his wife; but the boy and the girl reached the camp just before he got there.

The boy said to the girl, "Get those two lice off from my head." So the girl took them, and they were red and blue. The boy threw them at Old Cheat, when they turned into Mountain-Lions, and they killed Old Cheat in a little while. So the people got back their horses and girls and they gave the girl to the boy.¹

28.—THE BOY AND HIS DOG.

Five of the boys of a family went hunting one day, to stay four or five days. One boy stayed at home with the old folks and his sisters-in-law. One of the boys who went on the hunt told the small boy, who was to stay at home, that he should set the grass on fire if anything should happen at home before they returned. So the small boy stayed, and took care of the tipi. Just before the boys came back from the hunt, the Pawnee came and got the women and burned the old woman and the old man, and started off with the young women.

So the boy did as he had been told to do, and the rest of the boys saw the smoke. They returned, but when they got there, there was nothing left but the boy and his Dog. Then the boys said, "How long have they been gone?" "Just a little while," said the small boy.

Then they started on the run along the trail, and kept it up for two

¹ The Pawnee have a similar tale. Compare Dorsey and Kroeber, *Traditions of the Arapaho*, No. 12.

days, and at last they saw where the enemy had camped. They started on again and camped. Then the youngest boy said to his brothers, "You boys must stay here, and I will go about a mile, and turn round and come back." So he went, and took his Dog with him, and they went about a hundred yards and stopped, and the Dog said to his master, "You must stay here. I will go and see if I can get on the right trail of them." So the Dog started and came back in a little while and told his master that he had seen where the enemy had camped the last night, and that the fire was still burning. So they went back and told the rest of the boys, who started on a run, and kept it up all night, stopping early in the morning. Again the youngest brother said that he would go in advance, as before, and the Dog told him that he would go and see how far behind they were. The Dog went on, and he saw the smoke from the enemy's fire, turned round and came back. He told his master that he had seen the smoke, and to tell his brothers that they had caught up with the enemy. When he had done this, they all started, and ran all night, and stopped about daybreak.

The boy and his Dog went down to the creek, and the Dog told his master that he was going to "Hoo Hoo!" just like a wolf, and after the fourth time the Wolves would come from all directions and catch the Pawnee; and he told his master to tell his brothers to make wooden clubs to break the Pawnee's heads with. Then the Dog went about a mile and "Hoo—d!" four times, and the fourth time, the Wolves came from all directions and jumped on the Pawnee, bit them on the throat and killed them. After this had happened, the boys came up and scalped the Pawnee, and then they went home with their women.

29.—THE BOY AND BIG-NEST.

Once there was a camp on a big creek, and every night the people would miss somebody, but they could not find out what became of the missing ones. After a while, they found out that it was some beast, who lived near the creek, that carried them off. It was called "Wausk-tah" (Big-Nest). After a few days they caught this big man-eater and put him in a little house where no one could see him.

One day some boys were playing shinny near the little house, and one of the boys happened to roll his ball inside of this house. He took a stick and tried to get it back out, but he could not even touch the ball. He remained near the house after the other boys had gone home. He stayed and cried all day. Finally Big-Nest said, "Boy, if you will open the door and let me out, I will give you back your ball." But the boy

said, "I am afraid I will get a whipping." Then Big-Nest said, "If you will go with me, I will give you something that will make you powerful, if you will leave your people." So the boy finally opened the door, and Big-Nest started right out for the creek.

At evening, the men came to see if the man-eater was in the house, but he was gone, and the boy's father said, "Did you let that Big-Nest get out or not?" The boy said, "Yes." So the boy's father said, "You get out, and stay away from here." Then the boy started off down the creek and came to where this man-eater was, and the boy said to him, "My father gave me a good whipping, and told me to go and stay away and never return." Big-Nest told the boy that he was about to give him four round clay balls that he had; that the first one he was to use to catch anything that he wanted to eat, the second was to kill anything that he wanted to eat, the third was to catch fish in the creek, and the fourth was for killing anything of the size of a buffalo, that he wanted to eat.

So the boy started across the creek, and he was crying as he went, and he saw a man with two dogs. The man asked him where he was going. The boy told the man that his father had been whipping him, because he had let the man-eater out of the house. The man then told the boy that he had heard that if any one would kill this man-eater he could have the chief's daughter. So this man went to the creek and waited for Big-Nest, and pretty soon Big-Nest appeared on dry land. Then the man set his dogs on him, and the dogs killed him in no time.

The boy watched what was done, then he went on, and was gone for two days, when he saw some deer. He threw his clay ball at them, and the ball turned into a Mountain-Lion. One of the deer he caught, killed, butchered and cooked on the fire and ate it.

Again he started, and he came to a big creek, and he saw some big fish, and he threw his ball for fish in the creek and brought out two big bass, and he cooked them on the fire and ate them.

Now he started again, and went on. He came to some turkeys picking acorns. He threw his third clay ball; then it turned into a Wild-Cat. It caught a turkey for him and he cooked it on the fire and ate it.

And so he went on, and came to a big prairie. He saw a big herd of buffalo, and he told his buffalo clay ball that he wanted the biggest one in the herd. So the ball turned into a Mountain-Lion, and he went and killed the biggest one. Then the boy butchered it and cooked it on the fire. He stayed there two or three days.

Then he went and came to a house where a man was living. He

asked the man if he could stop there for about a week. The man told him it was all right, he could. So the boy told the man the troubles which had caused him to leave his own people. The man told the boy it was too bad for him to leave his home. The boy stayed with this old man a long time, and he would go out and bring in deer and turkeys, and the old man learned to think very well of the boy. The boy said to the old man that he would like to make his home there if he was willing, and the old man said he did not care if he did.

In about two weeks, some one came after the boy, to prove that the man with the dogs had killed the man-eater. The boy went with this man, but first told the old man that he would return to him.

When he got back home, the people were washing a black man in hot water, trying to make him white. The black man had told that he it was who had killed this man-eater. The boy told them that it was another man, who had killed the man-eater with his dogs. So they took a butcher-knife and cut this black man's ears off, and they threw him into the creek for telling a lie. So the other man married the chief's daughter. The boy now went to see his parents, and his father gave him a long talk and told him that he was sorry that he had given him a whipping, but that he would never whip him any more.

The mother was crying, and said that the boy had been having a good time. The old man asked him if he was going to stay at home or not. The boy told him that he would, and so his father was glad to give him a good house.

The man that had married the chief's daughter had a feast and invited everybody to come and eat dinner. So they all went to the wedding feast, but the old man and his son did not go, because the old man wanted his son to marry the chief's daughter. The old man said, "I would let my daughter marry a man like him, and my son wants the girl;" but the chief made his daughter live with this man who had killed Big-Nest.

30.—THE DESERTED BOY AND HIS SISTER.

Some boys and girls were roasting acorns. An acorn popped and struck one of the boys on the stomach; it grew to be a tree in his stomach. All went off hunting and left this boy and his youngest sister. The boy lay on his back always. His sister went after water and saw a big turkey, deer and buffalo. They ate all these animals. The girl went after water again and saw a man at the spring, with a big elk. "It was I who killed those animals. I feel very sorry for you and your brother." The brother had told his sister to bring this man

back with her. She did so, and the man married the girl. This man told his wife to go around the camp and pick up the refuse and even the old pieces of blankets. They both dug a big hole in the ground. They put all these things in it. The man said, "I think we will have hard wind." The hard wind came. It blew the acorn tree off the boy's stomach. The boy was now all right. They uncovered the things they had buried. They found blankets piled up high, all kinds of clothing, and all kinds of food, and everything that can be mentioned.

They started to build a lodge. They put all their things in this lodge. The man told his brother-in-law to go up on the lodge to look and see if anybody was coming. The boy saw four men coming. They invited these four men into the lodge, and they gave them their dinner, they gave them everything they could carry away, and then the four men started back to the camp. When they got back to their camp they told their friends that these people whom they visited were rich, and that that night they should cry around the camp, saying, "The two children you left now have all they want."

Now, all returned to the village, and when they all got home the father and mother and sisters went to the lodge of this boy and girl and her husband and began crying around their lodge, but they would not let them enter the lodge. After a while they opened the door and let them in, and they saw their boy and daughter and her husband. So the girl gave them blankets and corn and acorns, and of everything they had.

31.—THE BOY, THE ARROWS AND THE DUCKS.

Once there were four men living together. The two oldest of them were brothers. These two brothers had two arrows. The older brother said, "Brothers, we are all poor, and must be good to the arrow." Then he said to his younger brother: "You must not shoot any kind of birds, nor use the arrow. If you do use the arrow the bird will carry it away and then we shall be in trouble. Some bird from across the water will come after the arrow."

An Eagle came and lighted near by them on the tree. The youngest boy disobeyed his brother and shot at the Eagle, but he did not hit it.

When the boy's brother came back from hunting, he told him that a nice pretty bird had come. He said he had got tired of it and that it had flown away. The brother said to the boy, "I told you not to use the arrow; that if you should you would see hard days as time passed on."

The next day, while the boys were out hunting, a big Bald-Headed-Eagle came, and it was a very fine bird. The young boy said to himself, "Well, my brother will be glad if I kill this pretty bird." So he shot at it all day, but he did not get it. A yellow bird came next. The boy shot at it, but did not get it. The next day a big bird came, the boy shot at it, but did not get it. The next day a brown Duck came and the boy tried to kill it. The next day a pretty big white Duck came, and the boy shot all his arrows away, but he did not get it. The Duck flew away. The next day, the boy was shooting at little birds, when he saw a big Red-Duck coming. The Duck came and lit on the same tree as the other birds had lighted on. The boy said to himself, "What a pretty bird that is; my brother would be glad if I killed it." So he started shooting at it. He shot all his arrows away, and he said, "Well, I will kill you if I have to use my brother's arrow." So he went and got this arrow that his brother had told him not to shoot. He shot at the Duck and hit it right in the breast. The Red-Duck carried the arrow away.

The boy cried all day. The brothers returned from hunting and the boy was missing. The oldest said to his brothers: "I told you boys not to shoot that arrow, but you see the boy did not obey. He has gone, and I am sorry for him."

The youngest brother had started after the arrow, following the Duck in the direction of its flight. The boy walked one year after the bird, until he came to a village. When he got to the edge of the village he met a man, and said, "I wish you would tell me where the chief's tipi is." The man said, "You see that tipi that has a banner on it? That is the chief's tipi." The boy went to the chief's tipi, stopped at the door, and the chief said to him, "Come in and take a seat." The woman cooked something to eat. When the boy had eaten and was through, the chief asked what was his business there. The boy said: "Yes, chief, I have a good reason for stopping with you. A big Red-Duck carried my brother's arrow away, and I am after him. I want to ask you if you have seen or heard of him?" The chief said, "Yes, I heard that he went through here about two days ago." So the boy told the chief he wanted a pair of moccasins. The chief gave him a pair.

The boy started again, and as he went, he cried. He kept on till he came to another village. He was very tired. He asked a man where the chief lived. The man said, "Do you see that banner there? He lives where that is." The boy went to the chief's tipi and was invited to eat. When he got through eating the chief asked, "Where

are you going?" "I am trying to catch a big Red-Duck that has my brother's arrow," said he.

The boy went on until he came to another village. He went to the chief's tipi, and the chief asked him in. He ate his dinner and made his complaint to the chief: "The big Red-Duck has my brother's arrow. I am after him." "Well, my boy, he went through here about fifty days ago."

The boy started again and kept going until he came to another village. The chief asked him where he was going. "Well, chief, I am after my brother's arrow. That big Red-Duck carried it away. I stopped here to find out whether or not you have seen or heard of it." "Yes, I hear that he went through here about forty days ago."

The boy went on again, and walked about a month, until he came to another village. He made his complaint to the chief, and said: "I stopped here to learn if you have seen or heard of the big Red-Duck that took my brother's arrow?" "Well, my son, he went through here about thirty days ago."

The boy started again, and walked about thirty days. He came to another village, went to the chief's tipi and made his complaint. He asked the chief to give him a pair of moccasins. The chief gave him the moccasins and told him that the big Red-Duck had gone through the village about twenty days before. The boy said, "Well, chief, I must go on."

The boy went on, and came to another village, made his complaint to the chief and the chief told him that the big Red-Duck had passed through his village about ten days before.

The boy walked on about ten days, and came to another chief's tipi. He made his complaint to the chief and the chief told him that the big Red-Duck had passed through about eight days before.

The boy went on, until he came to another village. He went to the chief's tipi, and made his complaint. The chief told him that the big Red-Duck had passed through there about one day before.

The boy started again and walked till he came to a camp, and asked for the chief's tipi. The chief asked the boy what was his business. The boy told the chief the Red-Duck had carried his brother's arrow away, and he was going after it, and he asked the chief if he had heard of the big Red-Duck going through there. "Yes, my son, he was through here at about noon to-day." "Well, chief, I must be going."

The boy started on, and he ran till he came to the big water. "Old grandfather Brown-Duck, I wish you would stretch your legs." The Brown-Duck stretched his legs, and said, "I have done all I can for you,

son; they may reach you." The boy was afraid to swim, because of the big fish. "Well, Brown-Duck, please stretch your legs across." The Brown-Duck said, "I have done all I can for you."

The next bird was a White-Duck, and the boy cried, and said, "I wish you would stretch your legs across the water." The White-Duck just barely reached across. The boy stopped crying, and said, "Big Red-Duck, I wish you would be kind enough to stretch your legs and reach me if you can." So the big Red-Duck stretched his legs and reached across the water. So the boy walked on the Red-Duck's legs.

The boy found thousands of birds, and all the birds were glad to see him. They said: "Well, you have come, at last. Some said you were not coming, some said you were. We have been trying to get the arrow of your brother for a long time, and finally the big Red-Duck got it." The birds said: "We cannot do for you anything good, but we will do the best we can." So they all brought him blankets, and they told him to fix the blankets so he could take them home to his brothers. They twisted four blankets together in one bundle, and in it they placed the arrow.

The boy now started home. The big Red-Duck stretched his leg across, and the boy walked across. After the boy got across he set out for home. When his brothers saw him coming they all said, "There comes our brother." They asked him if he brought the arrow home, and he said he had. So they untied the bundle and there it was, with the big pile of blankets.

32.—THE BOY AND THE MOUNTAIN-LION.

There was once a man by the name of "Mountain-Lion-Man." He went scalp-hunting with a war-party and had one of his legs frozen. They left him with his food, his leg frozen off. He stayed there with but one leg, and got very poor. Nobody was there to help him.

He heard two Mountain-Lions roar. He got excited. The rest of the hunters were coming back to get him, but they got into a fight with the Pawnee and forgot him. The two Mountain-Lions came to him, and said: "We came after you. We heard that you were frozen and helpless. The others were to come and get you." The man said: "I do not see how I can go with you. I have but one leg." The Mountain-Lions answered, "Well, we can carry you on our back, and take you along all right." So they got him with their tails and lifted him on their backs and carried him to their den, which was up on a high hill. There they found a male and a female Mountain-Lion. The

male Mountain-Lion said, "I will take you for my boy," and the female Mountain-Lion said, "I will take you for my boy."

The boy's people thought he was dead, and they mourned for him. But the Mountain-Lions fed him deer, wild turkey and buffalo.

There were in the Mountain-Lion's den, some shields, buffalo hides and Indian mats. They kept the boy for some time, until he got used to them, and would talk to them. They would kill Indians and bring them to the boy, but he would not eat them.

Finally, the Mountain-Lions wanted the boy to go home; so they got him a pretty iron-gray horse to ride. They started home with him. They got to the camp. They got there in the night and rode throughout the camp, hunting his people. The Mountain-Lions told the boy not to be afraid of his people. He finally found them, and went inside.

The Mountain-Lions gave the boy one toe-nail to use when he wanted to be a Mountain-Lion. His folks were glad to see him home. Everything was very pretty around his lodge. Every time there was mourning they would get him to be a leader of the scalping party. He would kill a man. So the Mountain-Lions told the boy to get something from his people. The people got so they were afraid of the boy, and they would give him the best horse they had. He learned that the Indians were afraid of him. He would take the pretty girls away from them. When they killed buffalo he would take the best ones. He kept this up for a long time. He would take the best horses they had.

One day they were killing buffalo. He went to take the men's meat away from them. There was a boy and his father who had killed a fat buffalo. The old man said to his boy: "There comes the man. You must cut him off a piece and give it to him." The boy said, "I will not give him a thing." The man said, "Boy, give me your buffalo, and you go and hunt another." The boy said, "You go and hunt another for yourself." So the man got off his horse and started after the boy. They were a match, and both were Mountain-Lion men. The boy overpowered the man and killed him in a little while.

The boy went to the man's home and got one of the man's wives. The rest of the people went to their homes and got their horses; but the boy picked out the best ones for himself.¹

33.—THE BOY AND THE OWL.

There was once a village with a baby boy in it that was always crying. At night, his mother put the child outside of the lodge.

¹ The Pawnee have a similar tale.

An Owl came and took the baby away to his nest. The baby's folks hunted for him all over the village, but could not find him. They thought he was dead, and were mourning for him.

One day a boy was coming back from watering horses and he heard an Owl halloo; at the same time he heard another halloo, as though made by a person. He listened. He heard it again. He went back and told his folks that he had heard an Owl halloo and also a person. They said, "We know the tree where they are." So all went to see the tree. They cut the tree down to see if it was there. They split the tree, and there they found the baby.

The baby acted like an Owl, and would bite like one. They took him back, and finally he got used to them.

34.—THE BOY WHO KILLED THE HILL.

There was once a village by a hill. The hill was eating up everything—all the buffalo and deer and horses.

Finally there was a boy in the village, who said, "I will kill that hill." His mother said, "You leave him alone, for he eats buffalo and deer, as well as men." But the boy said, "I will kill him anyhow." He got his knife and sharpened it. He went out to the hill, and said to it, "Now eat me; you have eaten lots of men." The hill said, "What! Will a boy like you say that to me! I will eat you, sure enough!" So the hill ate the boy.

As soon as the boy was inside of the hill he cut the hill's heart, and the hill wondered how such a boy could make him sick; he thought he must be mad. After a while, the hill died.

The boy came out, and said, "I have killed him, sure enough." So everything that was inside of the hill came out—buffalo, deer, turkeys—and all went into the woods.

The chief of the village said he must have a council and do something for the boy, in return for what he had done for the people. So they held a council meeting, and they decided to let the boy have the chief's daughter. He invited all the chiefs to come and take dinner with him.

35.—THE BOY AND THE BAD SPIRIT.

The Indians once went out scalp hunting. They got about five miles away. One man got tired and his foot was sore. He concluded that he would turn back. He started back, and went over a hill. When night came he stayed by a creek. He had killed a fat deer. He jerked the best part of the deer and was roasting it.

About midnight he heard something coming from the same direction he had come from. He listened a few minutes. Whatever it was (this is what we call a bad Spirit), it came up and said, "Hello," and the man was sleeping right by the fire. He got ready to stab the being, but the being just ate the meat he was roasting for himself. The being said: "Do not be afraid of me. You have walked over my house. Do not try to run from me, for I am not going to hurt you. You are trying to stab me. Do not do that. I will not hurt you."

36.—THE CHIEF'S SON AND THE ORPHAN GIRL.

There was once a village where lived a chief who had a boy and a little adopted orphan girl. The little girl had lice on her head. The little orphan said, "I shall have a child from the chief's son." In the morning she went where he urinated, and drank the urine, and in a fortnight she was pregnant, and the people said: "That little orphan girl is pregnant. Somebody must have been very mean; there are lice all over her head." Next, they heard that the orphan was pregnant by the chief's son. People said the boy must have been crazy; that he was too good for her. His mother said: "Son, that little orphan girl is going to have a baby by you." After a while the girl had a baby, and she said the baby belonged to the chief's son and she was going to take it to him.

The next morning, the chief's son ran off, and the people said, "The chief's son has run off." The little orphan girl told the boy's mother that the baby was her son's. She said: "I will not keep it without a father. I will follow him." So she started after him.

The boy had killed two deer, and just as he was cooking and was about to eat, and as the girl was walking up toward him, he said: "I ran away from that girl and she is coming. I will kill her." So he took his bow and shot her and killed her.

He went on, and at night, he killed a deer and was roasting it, when the girl walked up to him again. So he shot her down again, and went on.

The boy was preparing to eat, when the girl came again. He shot her and went on and killed another deer. At evening, she came again to him, while he was cooking. He shot her again, and killed her. He cut her up, and the baby, too, and went on.

The boy stopped again where he was going to stay over night, and the girl walked up to him again. She was all dressed up and was very pretty. He spoke to her, and she sat by him. She said: "I am following you because this baby is yours." He lived with her.

One day she told him to go and find a good place to live. He found a place on a creek, and they moved there. He dragged trees all around, and made a corral. He also made a big lodge, and inside the lodge he dug a well.

One morning they got up, and they were living in a big fine lodge, and they had a fine corral and a good many horses, their corn field was in good condition, and they had a good many negro slaves to wait on them. One day he went after his people, and his wife told him to bring his mother.

37.—THE WATER BABY.

There was once a woman who went from her camp to the creek to wash. She had a little baby with her while she was washing. All at once it disappeared. The woman hunted all around the creek, but she could not find her baby anywhere.

The woman cried all the time. She went home and told the Indians that she had lost her child. They all went over to hunt the child, but they could not find it. The woman was crying all the time. She thought the baby was dead or had been taken by some beast. She mourned day after day and would eat nothing for several days at a time. About a year after this the woman cut off her hair, threw her shirt away and was feeling bad about her child, that it should be lost when so young.

Two boys had told about camp that they knew where the child was and all about it. Some one in the camp told the woman that two boys had seen the child. The woman would not believe, but her husband advised her to cook something to eat, and invite the two boys and ask them what they knew about her child. So she went to work and cooked a meal and invited the two boys. When they came, the first thing the woman asked them, was, if they knew anything about her child. The boys said, "Yes, we know where it is and can get it back if you want it back." She cried out, "Yes, I want the child if you can get him! I will give you my best horse, which is a very pretty one." So one of the boys went to work to get the woman's child back. He told her that the child was in the water; that it would not act like a baby, but like a monster in the water. The boy went out, and stayed about four days. He came back and brought the baby.

The woman was glad to see her child that she had missed for about a year. The boy got the horse.

38.—THE LOST BOY AND HIS HORSE.

A boy once strayed away from a village while out shooting birds. When it was about daylight he was in a big prairie, and could not find the way home. He stayed in a hollow tree. When some wild horses were there he would stay in the tree while they grazed around him.

In the spring of the year the horses came again. There was a stallion in the bunch. This Horse said to the boy: "I have seen you here many times. I know that you got lost and are having a hard time. I would like you to go with us right away." The boy said, "My moccasins are worn out." The Horse said, "You do not have to walk; you can ride me." The boy got on the Horse and they went off.

They came to some tall grass, and the boy stayed with the wild horses for two years. The Horse said, "Boy, there is something going to happen, right away; so you stay here, and we will go and I will come back to see you in two days." They went. The boy remained.

After a while the boy heard a terrible noise. The Pawnee were running after buffalo and killing them. The boy lay right still in the same place until he heard some one talking. He did not move. There were two girls that had killed a buffalo. They butchered it. Finally, one of them said, "I am very thirsty," and added, "I am going for some water to drink, where that tall grass is." There she went, and hunted for water until she found the boy lying in the tall grass.

She called her sister to come right away. Her sister went, and the boy was lying in the grass. They asked him what he was doing. He said, "Nothing but lying here." So the older girl said: "Well, go home, with us. We have no brother. Stay with us." The boy got up and followed them to where they were butchering the buffalo.

When they were through they started for home, the boy riding behind one of the girls. When they got home they told their father they had found a boy and they wanted to keep him for their brother. The chief said, "All right." The girls said they wanted to tell all the Pawnee to come and see him.

The chief had a meeting and told them that his daughters had found a boy and wanted to raise him and keep him for their brother. All who saw the boy made a promise not to hurt him. The boy stayed with them for a long time.

One day the boy said, "Let us go water Horses and put them in tall grass where they can get fat." So they went and watered them, then took them quite a distance away and put them in some tall grass. The boy told his sisters that he was going to a ridge; that he would

come right back. When he got to the top of the ridge his Horse saw him and came running to him.

The boy said, "Hello." The Horse said: "Where have you been? I have been hunting for you for two years." The boy said: "Two girls found me and took me to their home. They watched me for a long time, and to-day is the first time I have been out." The Horse said: "We will go with you where you are. You must come back here in two days." The boy came back in two days, and the wild Horses were there again. He rode the Horse and drove the others to his adopted home. He gave the two sisters a Horse each. The girls were glad.

The boy grew to be a man. They went off one day and found the other Horses. One Horse was yellow spotted. The boy had a good many Horses. After a while, the sisters began to love their brother, and married him. He lived with them and had children.

After a while his Horse said to the boy: "If you want to see your people they are here, close by, now. I will go and see if they are here. I will come back and tell you." So he went and stayed away two days. He came back and told the boy that they were there. The boy told his wives he was going to see his people. He said he did not know whether he would come back or not.

The next morning, the boy started. He rode his Horse. He found the camp. He told his Horse to go back and watch the other Horses. So the Horse said, "There is your camp, right this way." The boy started for his people. He came to his father's lodge. His father was there. The boy walked in and the old man said, "Hello, give me smoke." He thought it was somebody else.

The boy said: "Father, I am back." He handed the old man his bow and arrow and the old man noticed that it was his boy. He cried out, and the old woman said, "This is the boy that we lost." He finally got used to them and went back home with them. After they were home they made him marry again. So he had three wives.

He stayed home about two years, and told his wife that he was married and was going where his wives were. So his Horse came, and said: "I want you to get your wives together. I am getting old. I expect to live long with you." So he went with his Horse and reached the home of his first wives.

He said, "I want to get all of you together." He asked his father-in-law whether or not he objected. The old chief said it would be all right with him; that he supposed they would all live together and have a good time. They set out for the place where his other wives were

and got there. They divided the Horses. His Horse died. The rest of the wild Horses went off, and never came back.¹

39.—THE BOY WHO RAN AWAY.

A boy was once living at a camp. One of the brothers had an iron-gray horse; it was his favorite. He told his brothers never to ride the horse. He said he himself would never ride it.

One time this brother went out scalp hunting with the rest of the Indians. The other brother thought while his brother was gone he would ride the horse and then turn it loose. So he caught the horse and rode him, for he was not expecting his brother.

While the boy was out riding the horse his brother came back. When he had come back he gave the boy a whipping, because he had ridden his favorite horse.

The boy concluded that he would run away and stay away. So he went off crying. He went out in the woods and kept going till he came to some Pawnee, who were killing buffalo out on the plain. He lay down in the tall grass, until some one talked. He looked up, and saw two girls, butchering a buffalo by themselves. He went toward them. The two girls saw him and were afraid of him.

He said to the girls that he was not a bad man. So they said, "We will take you home with us. Our father is a chief and he will not kill you. At least we will tell our father."

So the girls took the boy home with them and told their father that they had found a boy who was not dangerous, and they wanted him for their brother.

The chief asked the boy if he had a father or mother or any brothers or sisters. The boy said, "I have a father and mother, and brothers, but no sisters." He told his trouble to the chief—that his brother had whipped him because he had ridden his favorite horse. He said he did not expect to return home. So the chief said: "Well, I will take you as my son, and you must treat these girls as your sisters. I have all the horses you can ride." So the boy lived with the chief.

The boy would go out and kill deer and wild turkey, and sometimes he would catch wild horses and give them to his sisters. He lived with them about two years, and one day he went out on a buffalo hunt. He killed many buffalo, and when they returned home the sisters said they wanted their brother to get married.

The old man told the girls to look out for a nice girl. The girls said they had one picked out for him. When they got back they went

¹ See No. 39.

to work to get the boy a girl. The chief went to see one old man, who had a very pretty girl. The old man said, "I have nothing to say about it, but one question I want to ask you—if that boy is your own?" The chief said, "No, but he is just the same as my boy, for my daughters found him out on the prairie, and they brought him home, and they wanted him to be their brother; so I told them it was all right. That is how I got him. My daughters want him to marry here. He is not of our tribe, but he will never go home, because his brother whipped him for riding his favorite horse that his brother told him not to ride."

The chief went to work. Next morning, the girls cooked some buffalo meat and took it over to the old man. The old man told all his people folks to come. They went, and had quite a time about the marriage. Finally the old man said, "All right." He told his people that the chief wanted his daughter to marry his son, and he wanted them all to think what should be done. He said, "I do not know the boy, and I hate to refuse the chief." So they all were willing to have the boy. They ate the food, and the next morning, the chief brought the horses. They went and told the old man, who said there were not enough horses. They took the horses and told the chief that the old man said there were not enough to go around his family. The next morning, the chief took five more. They divided the horses. The boy took one, while the old man kept two. The wedding took place in two days. The boy's sisters were glad to see their brother get married. After they were married, the old man gave his son-in-law a talk. He told him he had given him his daughter and that he wanted him to treat her good as long as they lived. After a while the chief came and gave his son advice.

After the boy was married he went to see his folks. When he got home his father was surprised to see his son. He told his father that he was married. The old man began to cry. His brother was crying, too. The boy told them that he had only come back on a visit and that he was going away again. So the old man wanted him to stay. But he told his father that he had another father. The old man started to cry again. The boy went off. He told his father he would be back again sometime to see him.

The next time the boy came back he brought his wife. The old man was surprised to see him back with his wife. The boy stayed about a year with his people. Next time he went off he told his father that this was the last he would ever see of him. His wife did something for her father, and they went off again. That was the last time the old man ever saw his son. He ate nothing for four days.

40.—SPLINTER-FOOT GIRL.

Once there were four boys living together. Having left the youngest one at home, they went hunting. When they came back from their hunt they noticed that as he walked around he was crippled. They found out what was the matter with him, but they could not find the splinter in his foot. After a while, the boy's foot swelled up big. The older brothers would carry water and get wood for him. The boy squeezed the swollen foot and there came out matter and a little girl baby.

"It makes me mad that I should have been suffering for so long a time," said he. The boy took a club, killed the baby and threw her away. The child came to life and came back. The boy killed her again and threw the baby away. The baby came again, crawling and laughing. So the boy killed her and cut her up in pieces and threw them into the creek. As soon as he had returned from the creek the baby came again, walking. The boy killed the baby again, and the baby came walking back, and said, "My uncle." The boy was too good of heart not to heed her. He said: "I will let my brothers see you when they come back." He combed her hair and hid her in the brush, saying, "My brothers will be back pretty soon, and when they come back I will call you." The boy's brothers came back from their hunt.

"Brothers, I have healed my foot,—just after you went away. It was a baby that was making the trouble. I killed it," said the boy. "What did you do that for?" said one of the brothers. "Well, it has come back," said the boy. So the boy called the girl and she came out of the brush. The oldest brother said: "Well, brother, we have had no sister. We must be good to her."

The brothers would not go hunting unless the girl went on ahead and called the deer, elk and buffalo. All these would come, and the boys would call them. The youngest brother would watch the girl.

The oldest brother now told his niece that a monster was coming to get her; that she must not look at him. The monster came and fell right down at the door, and said, "I have broken my leg." But the girl never said a word. When the brothers came back from the hunt the girl told them that the monster had been there, but that she had not looked at it. Again they cautioned the girl not to look at the monster if he should come again.

The brothers all went hunting again. The monster came and threw itself right on the fire, and the girl looked at it. It was an Elk, and it

said, "Come, let my grandfather kill you." The Elk left, taking the girl with it.

The girl's uncles came right back for they knew something was happening. Two of her uncles started after the Elk through the bushes and timber which had torn the girl's hair and clothes. On the fourth day the two uncles caught up with the Elk.

They saw the Elk all standing. So they stopped to see where the girl was. They saw her with a big elk horn, sitting down. Her uncles crawled up in the timber. She noticed them and ran for them. The Elk were scared, and ran for the timber. The uncles started for home with their niece. "Well, brothers, we have come home. Let us have our niece jump this log." The girl jumped the log, and her hair grew back and her clothes were replaced. So they brought her home the way she was, and fixed her a tipi and made her a high bed.¹

¹ Compare Dorsey and Kroeber, *Traditions of the Arapaho*, Nos. 81-84; Dorsey, *Cont. N. A.: Ethn.*, VI., pp. 224; Riggs, *ibid.*, Vol. IX., p. 115; Kroeber, *J. A. Folk-Lore*, Vol. XIII., p. 182 Schoolcraft, *Hiawatha*, p. 274. Also found among the Pawnee and Gros Ventre.

ABSTRACTS

1.—THE BUFFALO AND THE RABBIT.

Buffalo and Rabbit go to see female Squirrel, but she will have nothing to do with them. Rabbit goes alone and tells Squirrel he can do anything with Buffalo. She laughs, and Rabbit says he will ride Buffalo up next day. He goes home. Buffalo comes and Rabbit says he is sick and wants to ride to Squirrel. He saddles Buffalo, and asks for whip. They start off. Squirrel sees Rabbit riding Buffalo. Rabbit whips Buffalo, who kicks, and Rabbit jumps and runs into bush, followed by Buffalo.

2.—THE BUFFALO AND THE DANCING TURKEYS.

Turkeys dance at request of Grasshopper, who tells them to shut their eyes. Grasshopper breaks their necks, when one opens eye and the others fly away. Grasshopper tells grandmother to cook Turkeys and pretends to invite chiefs. He eats all Turkeys himself and tells old woman chiefs have had big dinner and she is to drink up soup.

3.—THE PRAIRIE CHICKEN AND THE WOLF.

Wolf asks Prairie Chicken how he came to be spotted. Prairie Chicken says he got into hollow of tree, put a stick at bottom and set fire to it and stayed in until he turned spotted. Wolf tries plan, and his eyes pop out. Prairie Chicken starts off with eyes, saying he has got somebody's eyes, which he thinks are Coyote's. Some Coyotes hear him and Bob-Tail (their best runner) catches and kills him. Others come and eat him up. Old Wolf comes and has to be satisfied with bones.

4.—THE WOLF AND THE BUFFALO.

Wolf wishes he could eat grass. Buffalo tells him to stand sidewise. He then runs over Wolf and he turns to Buffalo. He is told not to do so to any other Wolf. Wolf Buffalo meets another Wolf and turns him into Buffalo, but he himself becomes Wolf once more. He goes to Buffalo, who, annoyed at conduct, runs over him and kills him.

5.—THE OPOSSUM AND THE SKUNK.

Opossum and Skunk are sisters-in-law and live together. Skunk persuades Opossum to eat her children, and then goes away with her own children. Skunk tells about it and Opossum defecates in Skunk's face and kills her.

6.—THE SKUNK AND THE WOLF.

Skunk gives Wolf two loads of his "bullets." Wolf tries his gun on hickory tree and then shoots and knocks down grapevine and eats grapes. Wolf sees Elk coming and tries to shoot, but cannot.

7.—THE SKUNK AND THE WOLF.

Wolf gets four bullets from Skunk and then shoots tree. With second shot he breaks rock in three pieces. Then he kills and eats turkey. He next shoots buffalo but without effect. Several Elk coming, he lays in wait for them, but cannot shoot, as he has no load.

8.—THE BEAR AND THE WOLF.

Wolf visits Bear who kills four of his young ones and cooks them for Wolf's dinner. Bear tells Wolf to swallow no bones or his young ones would be crippled. Wolf swallows bones and when young ones come in they are all crippled. He says they must be afraid of him, and goes. Bear comes to see Wolf, who cooks four of his young ones for Bear and tells him not to swallow any bones. Bear does not, and Wolf tells wife to go and get young ones. She cannot get them back and Bear says young ones must be afraid of him, and goes.

9.—THE RACCOON AND THE WOLF.

Raccoon suggests to Wolf that they copulate. Wolf consents and Raccoon jumps on him and makes him defecate. Then Raccoon goes to creek and climbs tree. Wolf tries to get him to come down, but without success, then makes hatchet of mud, but it fails to cut tree. Raccoon goes to sleep. While Wolf is asleep Raccoon descends and goes up another tree.

10.—THE RACCOON AND THE WOLF.

[Same as No. 9, except that Wolf makes the suggestion as to copulation.] Says he will kill every Raccoon he meets.

11.—THE BALD-EAGLE AND THE WOLF.

Bald-Eagle invites Wolf to come and see him. Wolf goes, and Bald-Eagle flies to creek and brings big fish to eat. Wolf asks Bald-Eagle to come and see him. Bald-Eagle goes and Wolf jumps into creek to get food and is drowned.

12.—THE TURTLE'S WAR-PARTY.

Turtle goes scalp hunting. He meets Wolf, who wants to go with him. Turtle allows him after seeing him run. Turtle meets Deer with same result. Turtle comes to creek and Buffalo offers to carry him across between his horns or on his back, but Turtle is afraid of falling off. Buffalo then tells him to get into his rectum. Turtle does so and begins to eat Buffalo's intestines. When across Buffalo falls dead. Turtle butchers Buffalo and hangs him on tree. Wolves see shadow in creek, jump in and are drowned. Turtle comes to camp. Men take him to death judge, who proposes to put him in hot water. Turtle says he will knock hot water over them. Judge then proposes to put him in fire. Turtle says he will knock coals on them. Finally they tie rock to Turtle and throw him into creek. Turtle gets loose and gets to opposite bank of creek. Turtle goes home and wife breaks him to pieces with rock for objecting to her urinating on log under which he was.

13.—THE TURTLE'S WAR-PARTY.

Turtle goes scalp hunting. Cannot cross creek. Buffalo offers to carry him between his horns, but Turtle says he might fall off. Buffalo suggests his mouth,

but Turtle objects that Buffalo would bite and kill him. Buffalo then tells Turtle to go into his rectum, which he does. Turtle eats intestines of Buffalo, who falls dead on opposite bank. As Turtle comes out, Wolf comes along. Turtle tells him he has killed Buffalo, and Wolf says he will eat some of it. Turtle objects and Wolf suggests that the one who jumps over Buffalo shall eat him. Turtle loses and Wolf gets friend to help him to eat Buffalo. Bear comes. Turtle asks him to butcher Buffalo. Bear does so, and hangs it on tree over creek. Wolves come and hunt about for Buffalo. They find shadow in water and all jump in, but cannot find anything. One suggests that they tie big stone to their necks and jump into water. First one does so. Excrement rises and other Wolves, thinking he is full, jump into water, one after another, and all are drowned.

14.—THE MOURNING FROG.

Frog loses his wife and two old men give him four days to mourn. He goes out mourning and neither eats nor drinks. Frog comes back and chooses one man to louse him and two to feed him. They decide to go scalp hunting. In morning Frog halloos for men, who come, and sends boy for head man. Frog hears him coming. Frog is near tree. Lightning strikes tree and Frog jumps into creek.

15.—THE MOUNTAIN-LION AND THE FOUR SISTERS.

Four sisters live together. One sister cooks, and two make mats. Cook goes for water and finds skunk. Next time she sees raccoon and then deer. She and sister butcher deer. Next time she sees Mountain-Lion with turkey it had killed. They go away, leaving deer horns in fire. Mountain-Lion comes to camp and starts on their trail. Deer horn cries out and Mountain-Lion turns back, but nobody is there. Starts again after women, but one stamps foot and apples appear. Mountain-Lion eats them and then goes on. Woman does as before with same result. When Mountain-Lion close to girls one of them stamps foot and makes big ravine. He asks how they got across and they say by little stick they laid across ravine. Mountain-Lion starts across and breaks stick in middle. He falls into ravine and cannot get out.

16.—THE MOUNTAIN-LION AND THE SEVEN SISTERS.

Seven sisters live together near creek. They go in turn after water. Youngest goes and sees by path dead turkey. Following mornings other sisters go in order of age and see dead deer, buffalo, bear, elk and another buffalo. They eat all animals and make tallow from buffalo. While butchering buffalo they get excited and look out. Youngest sister sees Mountain-Lion coming with deer on his back, which he lays down and goes off. They run away and each has little dog. Mountain-Lion brings another bear. He is mad that deer not eaten and eats it himself. Mountain-Lion starts after women. Oldest sister gives out and tells sisters to kill her little dog and put tallow on it. Mountain-Lion eats dog and starts after sisters again. This takes place until all the dogs have been killed, and have been eaten by Mountain-Lion. Oldest girl gives out and is killed and eaten by Mountain-Lion. This happens to all the sisters in succession, except the youngest. She goes on crying all day and comes to lodge where bad man lives. She asks man to save her. He calls his dogs and tells them about Mountain-Lion. He says if he looks at Mountain-Lion with left

eye they are to kill him. Mountain-Lion comes and asks for girl. Man says she is not there and he goes nearer. Man looks at him with left eye and dogs kill him in no time.

17.—THE ROLLING HEAD.

Chief has two girls, one of whom, Michihi, is married to boy. Two days afterwards boy goes hunting for scalps with man who has mourning ceremony. Party comes to village and boy with some others goes to chief's tipi. Boy marries chief's daughter. Friends return home and say boy has been killed. His wife mourns for him, and will not forget him. While crying in timber, Woodpecker tells her boy is not dead but has married pretty girl in another village. Woodpecker offers to take her there. Girl goes home, makes moccasins and takes sister-in-law to where bird is. Next day they start, and on eleventh day bird says that at noon they will see village from hill. Bird starts home and girls go through village. Boy and new wife see them and boy says he was forced to marry her. Boy's father-in-law goes to meet them, and after being told the circumstances takes girl as his oldest daughter. They stay about a year. Man goes hunting. First wife jumps into creek, her head only being visible. She tells sister-in-law to put head in bundle and take her to husband and wife and to lay her between them. She does so and head swallows both of them and her stepfather and stepmother. Sister-in-law starts home with head, which tells her to throw head into hollow tree with raccoon in it. Little girl afraid, but does so, and then defecates by tree. Head asks if little girl there and excrement says yes. Head starts after little girl who throws grease on ground several times and head eats it, but afterwards follows. Little girl crosses creek and comes to two old women roasting acorns. Head comes and old women say they have not seen little girl. They make pot of boiling water and throw head into it and kill it. Little girl gets home all right.

18.—THE OLD WOMAN AND THE GRASSHOPPER.

Old Woman and Grasshopper live together. Old woman plays sick and says she wants big animal to bury her. Grasshopper loses grandmother and goes to herd of Buffalo. He brings one to dig grave. Buffalo digs deep and Grasshopper kills him. He butchers Buffalo and old woman comes to life again.

19.—THE OLD WOMAN AND THE ORPHAN BOY.

Orphan boy living with grandmother is hungry for meat. Old woman tells him to go to Buffalo and say she is dead and wants two big Buffalo to bury her. Boy comes crying to Buffalo and tells them. Two Buffalo defecate and make meat and tallow for him. Leader sends him to another herd. Boy goes, and when old Buffalo hears what he wants he sends him to pick out two Buffalo. He does so and starts home with them. Old woman makes out that she is dead. Boy tells Buffalo to dig grave deep and when they get down about ten feet, old woman kills them. They butcher buffalo and boy takes feet and makes tracks back to hill to deceive Buffalo coming to see about it.

20.—THE RABBIT AND THE PICTURE.

Men dig well and go home. Rabbit comes to get drink. Men see Rabbit's tracks and study what to do. Rabbit comes again. When men see tracks again,

they draw picture of girl and leave it near well. When they go, Rabbit returns and sees picture. He asks girl for drink, but she says nothing and he threatens her. Rabbit hits girl with right foot and it sticks fast. Then he hits her with left foot and afterwards he kicks girl with right leg and left leg. All stick fast, and Rabbit then bites girl and mouth sticks. Men come back and see Rabbit stuck to girl's picture. They throw Rabbit and girl's picture away.

21.—THE WOMAN WHO MARRIED HER SON.

As people are starting on deer hunt, woman dies and is buried. Her boy, who has been visiting other Indians, returns and finds woman there alive. Woman dresses as man and they start after Indians. They think boy and woman are married. Woman sees five children she had left and gives them meat. They tell father who invites woman to eat with them. After she has come and gone, girl tells father that woman is her mother. They move camp and woman and man stay behind. Father waits for them on road and kills them both.

22.—THE WOMAN WHO TRIED TO MARRY HER SON-IN-LAW.

Woman falls in love with son-in-law. She partially cuts rope of swing near water. While husband out hunting, woman goes with daughter to swing. Old woman swings first across water and back. Then girl swings and on return, rope breaks and she falls into water and is drowned. Man comes in at dark and asks for wife. Old woman finally tells him she is drowned and that she will take care of baby. Man mourns for his wife and goes away for week at time without eating. When out mourning, thunderstorm comes and Lightning strikes all about tree he is sitting under. Second time Lightning strikes tree near him and leaves him club. Lightning tells him that wife was drowned by old woman in big water, and that he is to try, and that he will get her back in four days. Man goes to big water, where he sees wife. She says she is tied with chains and will come up four times. Next time she comes half way out and asks for baby to nurse. Man takes baby. He takes baby again and woman comes out up to her knees. When woman comes out fourth time, man hits chain with club. He gets wife. They go back home and man puts red-hot arrow through ears of old woman and kills her.

23.—THE WOMAN WHO MARRIED A BUFFALO.

Pretty girl talks with man at creek, and runs off with him. They go long way, and man becomes Buffalo. He makes her ride between his horns. They come to his partner, who is dead. Buffalo becomes man again and he makes bow and arrows. He shoots at dead Buffalo, who comes to life again. They carry girl on horns long way and then leave her. On return they lick girl all over and she gives birth to little Buffalo. Buffalo, "One-Rib," takes girl and goes off with her. Other Buffalo start after him, but every time they catch up with him he makes wide ditch they cannot get over. One-Rib says he will make two women and put them with girl and says if his father can tell wife from others he may have her back. Girl sends word by young one to his father and that she will move her right ear. Buffalo identifies his wife, and One-Rib tells her to take her away. He goes away with her. Girl hears man crying and tells little Buffalo it is her uncle and that she is going home with him. Buffalo takes them to where he lives and at midnight they start for home. Buffalo follow.

Girl climbs tree and leaves young one at base, covered with grass. Buffalo pass them, but come back. Husband turns himself into man, and girl tells young one to call him. He promises to take them home and soon afterwards he goes home with them. Girl tells parents of her marriage and that she has little son. They send her for him and he turns to boy. His father says no one is to whip his baby. Little Buffalo plays with girls and boys, who fool him with blanket. He is tired of them and kicks boy. Boy gets mad and calls names. Little Buffalo cries and father turns himself into Buffalo again and starts off with little one. All Buffalo in camp go with them.

24.—THE GIRL AND THE MOUNTAIN-LION.

Girl Mitsihi sends crier to call women together and tells them she is going away, because her mother had whipped her. Several other girls and the crier go with her. First night one girl is missing. This happens three other nights. Next night, crier is missing. Next night another girl is missing. Mitsihi goes on alone, crying, and bird speaks to her. Bird tells her Mountain-Lion had eaten her friends. Bird says she is to get into hole in rock and put big rock in front and Mountain-Lion will come at midnight. She does so and Mountain-Lion comes and asks her to open door. She tells it to come nearer. He comes nearer and she pushes rock on to him and kills him. Mountain-Lion has bodies in him. Mitsihi goes on crying and finds several girl babies, none of which she picks up. She then finds boy baby which she picks up and carries with her. She builds tipi and when boy is big enough she makes him bow and arrows. He kills jay bird and then blackbird. Mother wants to name boy and gets Owl to call birds together. While they are waiting for Eagles, Owl names child and other birds get mad. Boy becomes fine-looking man and kills deer. He finds camp and does not return home.

25.—THE MOURNING WOMAN AND HER LOVER.

Man and woman live together. Man dies and woman grieves. Indians go buffalo hunting and return. Woman still mourning. Always goes out to elm tree and cries under it. Two boys, suspecting her, go and climb tree. Woman goes to elm tree and looks back towards camp. Boy finely dressed comes. He and woman lie together and act like horses. At sundown boy sees others in tree and runs away. He points up in tree and woman sees boys. They go home. The lover dies same night and next night woman dies.

26.—THE DECEIVED BOY.

Boy and his grandmother go hunting and find deer. Boy shoots deer and asks grandmother whether he killed it. Grandmother says no. She cooks beans and goes to get piece of meat from dead deer to cook with them. Boy says beans smell like meat. Old woman denies there is any meat. Boy asks Grandmother for his meat and says she has hidden the deer.

27.—THE BOY AND OLD CHEAT.

Old Cheat takes all the people's pretty girls and fine horses. Boy and grandfather go with other Indians killing buffalo. Old Cheat takes his wife out with him to get all buffalo tongues. Boy refuses to give them tongue. When Old Cheat starts for boy he stamps on ground and Old Cheat is para-

lyzed. He says he will give boy one of his wives. Boy says he will take one. When boy gets back to camp he goes to Old Cheat's tipi and takes his prettiest wife. Old Cheat goes to get wife. Boy tells girl to get two lice, red and blue, from his head. Boy throws them at Old Cheat and they turn to Mountain-Lions, which kill Old Cheat.

28.—THE BOY AND HIS DOG.

Five boys go hunting, leaving small boy at home with old folks and sisters-in-law. He is to set fire to grass if anything happens. Just before boys return, Pawnee come, burn old folks and carry off young women. Boys see smoke and run home, but find only boy and his dog. They start after enemy and come to where they have camped. Youngest boy goes on with dog, when dog goes alone to find right trail. Dog reports that he has seen camp with fire still burning. Boys run on all night. Next day, youngest brother and dog go again in advance and dog sees smoke. Boys again run all night. Dog says he will go and Hoo like wolf and after fourth time wolves will come and catch Pawnee. He goes about a mile and Hoo's. Wolves come from all directions, jump on Pawnee and kill them. Boys come up and scalp them and then return home with women.

29.—THE BOY AND BIG-NEST.

People taken from camp by beast called "Big-Nest," living near creek. Beast is caught and put in little house. Boys play shinny near and one rolls his ball inside of house. Boy stays near house crying and Big-Nest persuades him to open door of house. Big-Nest goes back to creek. Boy confesses and his father turns him away. Boy goes to creek and tells Big-Nest, who gives him four round clay balls which will enable him to catch and kill animals. Boy sees man with two dogs, and tells him about man-eater. Man says killer of man-eater is to marry chief's daughter. Man gets to creek and when Big-Nest comes out he sets dogs on him and they kill him. Boy watches and then goes on. He sees deer and throws clay ball which turns into Mountain-Lion and kills deer. Comes to creek, throws ball for fish in and brings out two big bass. He comes to some turkeys and throws third clay ball, which turns into wild-cat. He catches and cooks turkey. He comes to prairie, where herd of buffalo. He tells buffalo clay ball he wants biggest buffalo in herd. Ball turns into Mountain-Lion, which kills biggest buffalo. Boy comes to house where man is living. He stays long time and brings in deer and turkey. Some one comes for boy to prove that man with dogs had killed man-eater. When he gets home people are washing colored man in hot water, to make him white. He had said he killed man-eater. Boy says it was other man, so they cut colored man's ears off and throw him into creek. Other man marries chief's daughter and gives wedding feast. Old man and son do not go, as boy wanted to marry girl.

30.—THE DESERTED BOY AND HIS SISTER.

Popped acorn strikes boy in stomach and grows to be tree. Boy always lies on bed. People go off hunting, leaving boy and youngest sister. Sister sees turkey, deer and buffalo, which they eat. She sees man with elk. She says he killed animals for them. Man marries girl. He tells her to pick up refuse and old pieces of blanket in camp. They put things in big hole. Hard wind comes

and blows acorn tree off boy's stomach. He is all right. They uncover things and find blankets, clothing, food, etc. They build lodge. Four men come and are given dinner, blankets and everything they can carry. Men tell people at their camp and they all return to village. Father, mother and sisters come and cry, but they will not let them enter lodge. After a while they let them in and girl gives them of everything they have.

31.—THE BOY, THE ARROW AND THE DUCKS.

Four men live together. Two brothers have two arrows. Older brother tells younger not to shoot any birds, nor use arrow, as, if he did, bird will carry it away. Younger boy shoots at Eagle, but misses it. Brother says if he uses arrow he will see hard days. Bald-Headed-Eagle and various other birds come on successive days and young boy shoots at them all without hitting. Then Red-Duck comes, and boy shoots all his arrows at it. He then goes and gets arrow brother had told him not to shoot. He shoots and hits duck in breast. Duck carries arrow away. Boy cries all day, and when others return from hunting he is missing. He starts after arrow, following Duck. He walks year and comes to village. He goes to chief's tipi and learns that Red-Duck had passed through there two days ago. Chief gives him pair of moccasins. Boy reaches several other villages in succession and learns that Red-Duck had passed through so many days before. At last he comes to village which Red-Duck was through at noon that day. Boy goes on and comes to big water. After asking Brown-Duck and then White-Duck to stretch legs across water he finally crosses by walking on Red-Duck's legs. Boy finds thousands of birds, who welcome him. They say they had been trying for long time to get his brother's arrow and finally Red-Duck got it. They bring him blankets to take home for his brothers. They twist four blankets together in bundle and place arrow in it. Boy crosses again by Red-Duck's legs and sets out for home. His brothers untie bundle and find arrow with blankets.

32.—THE BOY AND THE MOUNTAIN-LION.

Mountain-Lion-Man goes scalp hunting with war-party and has leg frozen. They leave him with food and forget him. Two Mountain-Lions come after him and carry him on their backs to their den. Male and female Mountain-Lions take him for their boy. They feed him deer, wild turkey and buffalo. Finally they get iron-gray horse to take boy home and go with him. They find his people and give him toe-nail to use when he wants to be Mountain-Lion. His folks are glad to see him and he becomes leader of scalping parties. Mountain-Lions tell boy to get something from people. People become afraid of him. He takes pretty girls, buffalo and horses from them. He tells boy to give him buffalo and go and hunt another one. Boy refuses and man goes after boy. They are both Mountain-Lion men. Boy overpowers man and kills him. He goes and takes one of man's wives. Other people go and get their horses, but boy picks out best for himself.

33.—THE BOY AND THE OWL.

Baby boy is always crying at night and mother puts him outside of lodge. Owl takes baby to his nest. Boy hears owl halloo and then another halloo, as

though made by person. They go to tree and cut it down. They split tree and find missing baby, which acts like owl. They take it back and finally it gets used to them.

34.—THE BOY WHO KILLED THE HILL.

Hill near village eats up everything—buffalo, deer and horses. Boy sharpens knife with which to kill hill. Goes and asks hill to eat him. Hill does so. When inside, boy cuts hill's heart and hill dies. All things inside come out and go into woods. Boy is given chief's daughter as reward.

35.—THE BOY AND THE BAD SPIRIT.

Indians go scalp hunting. When some distance, one has sore foot and starts back. He kills deer and roasts best part of it at night near creek. Hears something coming. Bad Spirit comes and eats meat. Tells him not to be afraid, he has walked over Spirit's house, but he will not hurt him.

36.—THE CHIEF'S SON AND THE ORPHAN GIRL.

Chief has boy and little adopted orphan girl. Girl has lice on her head. She says she will have child by chief's son and goes and drinks his urine. In fortnight she is pregnant. Boy's mother tells him she is going to have baby by him. Girl has baby and next morning boy runs off. Girl follows him. As boy is cooking deer, he sees girl coming and shoots her. He goes on and at night girl again walks up. He shoots her again and goes on. This occurs twice more and last time boy cuts up girl and baby too. Boy goes on and at night girl comes again, all dressed up very pretty. They live together. Boy makes corral of trees and big lodge and digs well inside. One morning they have good many horses, field in good condition and good many negro slaves.

37.—THE WATER-BABY.

Woman is at creek washing and her baby disappears. She mourns for it every day. Year after throws her shirt away. Woman hears that two boys know about baby. By husband's advice she cooks food and invites boys. They tell her they can get baby back if she wants it. She promises them her best horse if they do so. One of the boys says baby is in water and acts like monsters. In four days he brings baby and gets horse.

38.—THE LOST BOY AND HIS HORSE.

Boy strays from village, is lost in big prairie. Stays in hollow tree. Wild horses graze around. They come again, and stallion asks him to go with them. He goes and stays with Horses, in tall grass, two years. Horses go away for two days. Pawnee kill buffalo. Two girls butchering buffalo. One goes to tall grass for water and finds boy. Girls take him home with them and tell father they want him for brother. Chief tells people and they promise not to hurt him. Boy stays long time. Boy and sister take Horses to tall grass and his Horse sees him. Horse says if he returns in two days they will go with him. He does, and he rides Horse and drives others home. Boy becomes man and sisters marry him. Horse tells him his folks are close by. Boy tells wives he is going to see folks and may not return. Boy goes and sees father and mother. He returns with them and they make him marry again. Two years afterwards he

goes with Horse to home of his first wives. He says he wants to get all wives together. Chief consents and they set out for place where other wife is. His Horse dies and other wild Horses go off.

39.—THE BOY WHO RAN AWAY.

Boy rides favorite horse of his brother, who whips him for it. He runs away and comes to Pawnee killing buffalo. Two girls are butchering buffalo and he goes to them. They take him home and tell father they want him for brother. Father takes him as son. He lives with them two years and after buffalo hunt when he kills many buffalo, sisters say they want him to get married. They pick girl out for him and he marries her after proper negotiations and payment of horses by chief. Boy goes to see his folks and father cries when he hears of marriage, and wants him to stay. Boy refuses. He goes off. Next time, boy takes his wife and they stay year with his folks. When they go off, father eats nothing for four days.

40.—SPLINTER-FOOT GIRL.

Youngest of four brothers stays at home when they go hunting. On their return he is crippled. Boys foot swells and when squeezed little girl baby comes out. Boy kills baby with club, but it comes back again. He does so again, with like result. Third time he cuts her in pieces and throws her in creek. Baby comes again and he again kills her. She comes back and calls him uncle. He now combs her hair and hides her in brush. Brothers return and they take her for their sister. Brothers make girl go before them when hunting and call deer, elk and buffalo. All come and boys kill them. Oldest brother tells niece Monster is coming to get her, and that she must not look at him. Monster falls down at door but girl says nothing. Next day Monster comes and throws himself on fire. Girl looks at it and it is Elk. Elk takes girl away. Two of uncles start after them through bushes, which had torn girl's hair and clothes, and on fourth day they catch up with Elk. Girl is sat down with elk horn. She sees uncles and runs for them. Elks are scared and run for timber. When uncles and niece reach home they make girl jump log and her hair grows back and her clothes are replaced.

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THE PONCA SUN DANCE

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George A. Dorsey

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INTRODUCTORY NOTE.

The account of the Ponca Sun Dance here presented may, at best, be considered imperfect and unsatisfactory. This is due chiefly to the fact that I have been able to witness the ceremony but once, and that opportunity has not been afforded to investigate the ceremony by questioning the priests. It must also be noted that, owing to the rapid deterioration of the Ponca in recent times, the ceremony has lost much of its former hold on the tribe. Owing to the proximity of the camp-circle to the railroad and to white communities of considerable size, the ceremony is witnessed each year by a large number of white visitors. This has contributed much to weaken the genuineness of the feeling for the ceremony. Not the least difficulty which I encountered in the brief time that I have been able to devote to the Ponca, was my inability to secure the services of a satisfactory interpreter. This does not mean that there are no educated young men in the tribe, or that the priests are unwilling to give such information as they possess about the ceremony. The real difficulty lay in securing an interpreter who would be willing to confine his attention to the subject in hand. Imperfect as this account is, however, I offer it as a contribution to the study of the Sun Dance in general.

It is with much pleasure that I acknowledge my indebtedness to White-Eagle, the chief of the Ponca, to the minor chiefs, and to the priests and dancers of the ceremony for their uniform willingness to assist me, both in securing information on the ceremony and in photographing the more important events.

GEORGE A. DORSEY.

November 1, 1905.

PART I.—GENERAL OBSERVATIONS.

NAME OF THE CEREMONY.

The name the Poncas give to the Sun Dance ceremony is Sun-Seeing-dance; that is, the sun is a witness to the dance. Another name at times applied to the ceremony is Sacred or Mystery dance.

TIME AND DURATION.

The time of the ceremony is determined by the Thunder-men (Sun Dance priests), who assemble at the call of the tribal chief in the spring for this purpose. The month being determined, they choose the time of the month when the moon is at least half full. All the Ponca ceremonies of which I have any record have been held in June or July, the majority in the latter month.

PARTICIPANTS.

The priests of the ceremony are called Thunder-men, and are medicine-men who have fasted at least four times during previous ceremonies and who have learned the rites and paints. The priests determine who shall dance in each ceremony, each priest selecting one or more men who shall report to the priests in general at a certain time during the ceremony, when the dancer selects his instructor and remains in his care until the end of the ceremony and compensates him liberally for his instructions. Each individual chosen may be expected to be thus called, on three additional performances, whereupon he becomes a Sun Dance priest. To be thus chosen is not without considerable honor, for each dancer is supposed to bear the sufferings of the tribe. The priesthood of the Ponca Sun Dance is, therefore, a close corporation with self-perpetuating power. Each priest selects a servant and two pipe-bearers, one to take care of his pipe, the other to look after the gifts or presents. The ceremony is in charge of the oldest and most learned of the priests and more especially under the direction of the war-priest of the tribe. There are neither pledgers for the ceremony itself nor those who vow they will dance and fast.

During the ceremony the directors were as follows:

White-Eagle, Chief. (See Pl. I, Fig. 1.)

Hairy-Bear, Leader.

Big-Elk, Assistant Leader. (See Pl. I, Fig. 2.)

The following list contains the names of the priests, or grand-fathers, as those who attend to the painting are called, and those who were to fast and dance:

PRIESTS.	DANCERS.
1. No-Ear.	Through-Hole. Black-Buffalo-Bull.
2. Little-Walker.	Frank-Eagle. Fire-Shaker. Yellow-Ricket. Carl Four-Bear.
3. Two-Crows.	Philip Other. Charles McDonald. Martin Blue-Back. Jack Rough-Face. Edward Little-Warrior.
4. Sits-on-Hill.	Little-Hale. Willie Poor-Horse. Albert Black-Coal. (Oto.)
5. Little-Dancer.	James Other. Jessie Gives-Water. Jack No-Care.
6. Polecat.	Black-Horse. (Osage.) Clarence Black-Hair-Horse. Joe Knows-the-Country.
7. Black-Elk.	Fred Smith. Fred Crooked-Hand. (Oto.)
8. White-Deer.	Makes-Cloud. Little-Snake. Oscar Makes-Cry. John Bull. Buffalo-Chief. Mrs. Little-Snake.
9. Little-Hard-Man.	Atkins White-Tail. Leonard Big-Goose. Leon Little-Turtle. John Hudson (Oto). (Oto.)

From the list it is seen that four Oto and one Osage participated in the ceremony, and one woman.

PART II.—THE CEREMONY.

The time and place of the ceremony having previously been announced to the tribe, they aim to move camp and have formed the camp-circle by evening of the day before that set for the beginning of the ceremony. From this time until the close of the ceremony, all who are to participate in the ceremony abstain from women, otherwise serious accidents would result.

FIRST DAY.

THE FOUR SECRET TIPIS OF PREPARATION.

The camp-circle being completed, the priests selected four tipis, located one on the southeast, one on the southwest, one on the northwest, and one on the northeast of the circle. They assembled within these tipis according to the following grouping:

- No. 1. White-Deer.
Black-Elk.
Polecat.
- No. 2. Little Dancer.
Sits-on-Hill.
Hairy-Bear.
- No. 3. Two-Crows.
No-Ear.
Little-Walker.
- No. 4. White-Eagle.
Big-Elk.
Little-Hard-Man.

No rites were performed, but they visited back and forth from one tipi to another, provided certain raw materials to be used later in the ceremony, decided on the individuals who were to perform certain rites later on, and discussed the names of the men who were to be invited to participate as dancers during the ceremony.

MOURNING FEAST.

At about noon there occurred on the south side of the circle a mourning feast, at which time many presents, including horses, ponies, trunks, shawls, etc., were given away. This was followed by the feast. (See Pl. II, Fig. 1.)

The most important event of the day was the appointing by each priest of pipe-bearers and a servant who should run errands and assist him generally. The servants (see Pl. III, Fig. 1) collectively act as police and guard the camp. The pipe-bearers (see Pl. III, Fig. 2) always accompany the priest; one bears his pipe and paints and fasts just as the priest does who appoints him; the other pipe-bearer looks after the presents the priest receives for instructing the dancers.

SECOND DAY.

With daybreak the servants began clearing and making ready the space within the camp-circle, and the principal participants and mounted Dog Soldiers began to appear.

PREPARATION FOR THE SHAM BATTLE.

At about seven o'clock the chief, White-Eagle, made the following announcement: "The enemies are coming to attack our camp. We must be on the alert. All you young men get ready, for we must drive them away and let them know that we are prepared to repulse any depredation at all times. Mount your ponies, shoulder your guns, prepare to follow your leader (Hairy-Bear) and repulse them. They must be driven away for the safety of our camp and of our women and children." Immediately following this announcement, young men and old, gayly attired, began to appear and parade around the inside of the camp-circle. Big-Elk from time to time urged them to hurry and called for more men to volunteer. Near the center of the circle Big-Elk took his position with a standard, and by him sat several musicians about a large drum. (See Pl. IV, Fig. 1.) Near the drummers were gathered the men who had been selected to fast and dance in the ceremony. White-Eagle stood to their left and directed the performance, which was in the nature of preparation to meet the enemy. Thus arranged, they sang war-songs and related war stories for about an hour. (See Pl. V.)

SPYING THE CENTRE-POLE.

In the mean time the mounted warriors, the so-called Dog Soldiers, led by Little-Soldier, set off to the north and went to the timber to go through the formality of spying the tall willow tree (chosen because the willow is hard to kill), which had been selected the night before by the chiefs. (See Pl. IV, Fig. 2.) Then they returned toward the camp-circle, having painted themselves and being provided with grape-vine shields and willow poles for lances.

The majority of the horses were painted, and provided with willow collars and bell pendants. They entered the camp-circle on the north side, and singing, shouting and yelling, and brandishing their guns, they rapidly rode around the camp-circle, passing via the east and south. Then they charged upon the equally bedecked and painted crowd in the centre of the circle, and for over half an hour there ensued a very spirited and hilarious sham battle. (See Pl. VI.) During the sham battle White-Eagle and the sub-chiefs selected certain men to "capture the enemy," that is, to go with the one who located the tree to the timber, cut the tree and bring it to the centre of the camp-circle. It was then about midday and all went to their tipis for the noon feast and to give away presents, to show their joy at the successful outcome of the sham battle.

MOVING THE TIPIS OF PREPARATION.

Mention has been made of the tipis selected by the priests on the previous day, which served as meeting-places. In the early morning each of these was taken up bodily by women, relatives of the priests, and carried within the camp-circle about one hundred feet towards the centre. (See Pl. II, Fig. 2.) These tipis then became sacred and secret, and could not be entered by any one except the priests who belonged to them, or later by the dancers who elected to have as grandfather a priest, who, in conjunction with one or more priests, owned the tipis.

INVITING THE DANCERS.

Immediately after assembling in the secret tipis the servants were given the names of those who were to be invited to fast. They at once made the round of the camp crying out the names. The men on hearing their names called went to any one of the four secret tipis they chose, and each selected as grandfather the one he preferred to be his instructor. Each grandfather, however, aimed to get at least four men to paint and direct. Having chosen a grandfather, they henceforth remained in his tipi, except when they were in the Sun Dance lodge proper. In this secret tipi they were painted and costumed for the public performances, and from the time they entered the tipi until the ceremony came to an end they fasted.

BUILDING THE LODGE.

At about two o'clock a large body of men and women went to the timber and brought in many short limbs. With these, under the direction of White-Eagle, the Sun Dance lodge was erected.

This differed entirely from the elaborate and substantial lodge erected by the Cheyenne and Arapaho. The limbs were sharpened at one end and thrust into the ground in the form of a circle about seventy-five feet in diameter, with a wide open space or doorway towards the east. In this condition the lodge remained until the following morning.

CAPTURING THE CENTRE-POLE.

In the mean time the men appointed by White-Eagle in the forenoon, led by the one who had located the centre-pole, had gone to that part of the timber where the willow tree was standing. Arrived at the tree they halted, and the leader, Little-Soldier, related a war story, telling how he had killed an enemy. Then he rode around the tree, thus capturing it. The man selected to chop the tree walked around it four times, touching the tree once each time. Then each man present marched around it, counting coup on the enemy. After that it was felled without further ceremony, and carried by men to the edge of the camp-circle, where it was placed so as to extend north and south or crosswise to the sun, and there it was left until the following morning. It should have been taken into the circle in the afternoon, but the men were too late in returning with it. As late as seven o'clock White-Eagle and Hairy-Bear rode around the camp pleading that the pole be brought in, although they knew that their plea would be in vain. Furthermore, the lodge should have been dedicated on this night, but, as that was impossible, the men invited to fast danced and sang informally, both within and without the inclosure.

THE FOUR TIPI ALTARS.

These altars, or dry sand paintings, were erected in the afternoon, but the accompanying rites were not observed. Whether each altar was the work of one priest, or of all in the tipi, was not ascertained, nor is it known to what extent, if any, the dancers were allowed to participate in any rites which may have accompanied the construction of the altars.

ALTAR NO. 1. A circular area within the tipi had been cleared and the ground made smooth. The diameter of this cleared space was about five feet. The space surrounding the cleared area was covered with sage, the butts being directed toward the outer edge of the tipi. The symbol itself consisted of four concentric circles, the one on the inside being red, the second yellow, the third green. These circles were made by excavating the earth to a slight depth

and covering the excavated surface with dried paint. The three inner circles were distant from each other about six inches. The outer circle was not excavated, but was produced by covering a broad, irregular area outside the third circle with red paint, which extended as far as the sage. (See Pl. VII, Fig. 1.)

ALTAR No. 2. As in the first tipi, the central part of the space within the tipi had been thoroughly cleared and the remaining portion covered with sage. In the centre of this cleared area was a cross, with arms of equal length, produced by two lines of sand made at right angles. At the end of each line was a peculiarly shaped symbol representing in a somewhat realistic manner the buffalo hoof. The explanation given of this altar was that the sage represented the people, the arms of the cross the paths of the buffalo and of the four winds, the buffalo hoofs, of course, being symbolic of the buffalo. (See Pl. VII, Fig. 2.)

ALTAR No. 3. The cleared space and the sage occupied the same relative areas they did in the first and second tipis. In the cleared area was a comparatively level sand field, about two feet in diameter. Surrounding this was a shallow trench two inches in width, with its sides covered with red paint. Over the sand field the narrow trench and the area of cleared ground still remaining were scattered eagle downy feathers. According to my informant, "there should have been four colors in this altar, but the leaders had changed it to suit themselves, in order to make the medicine stronger." The red trench was the symbol of the sun, while the whole altar represented the nest of the Thunder-Bird. (See Pl. VIII, Fig. 1, and Pl. IX, Fig. 1.)

ALTAR No. 4. The altar in this tipi bore a general resemblance to that in No. 1, the centre of the cleared area being occupied by four concentric circles, the inner by four concentric circles, with equal space between them. The inner circle, two feet and a half in diameter, was blue, the second circle was red, the next blue, and the outer circle red. No explanation was obtained concerning the meaning of this altar, beyond the statement that it was the sun's symbol of one of the four medicine worlds. (See Pl. VIII, Fig. 2, and Pl. IX, Fig. 2.)

THIRD DAY.

At sunrise White-Eagle made the circuit of the camp-circle on horseback, calling for the dancers to repair to their respective tipis of preparation.

THE RACE TO THE CENTRE-POLE.

Within half an hour the dancers, in charge of their grandfathers, left the four tipis and assembled on the south side of the camp. There they formed in one long line facing north. The dancers were entirely naked except for a loin-cloth and blanket. Their blankets were given to the servants of their grandfathers, and as they received them they shouted four times. At the signal all raced to the opposite side of the circle where the winner of the race, Crazy-Buffalo, stepped upon the foot of the centre-pole, thus having the honor of first counting coup on a dead enemy. The other racers repeated this performance. One struck it with a stick, and all sang a victory song in honor of the winner of the race. Then by means of short poles, which had already been provided for the purpose, they lifted the tree and carried it to the Sun Dance lodge, halting four times on the way. The dancers and their grandfathers returned to the secret tipis to begin preparation for the ceremony proper. The Dog Soldiers went to the timber for additional boughs to complete the arbor forming the lodge. When these were in place women fastened four canvas tipis to the sides of the arbor and attached the free ends to the lodge poles, thus forming a better protection for the dancers from the burning rays of the sun.

PAINTING THE CENTRE-POLE.

The chiefs, leaders, and priests gathered around the centre-pole. Standing-Elk related some war stories, each story stating that on the return of each party they were successful and wore the black paint of victory. Then White-Eagle related seven war tales, each one with an equally happy ending. Next Red-Leaf related a tale in which the victors returned home wounded and covered with blood. At the end of this tale a band of red a foot and a half wide was painted near the centre of the pole by Little-Walker, who also painted the skull in his secret tipi. (See Pl. X.) Then Yellow-Bear related the story of a victorious party who, upon returning home, found that they had no black paint and so had to burn grass for use in blacking their faces. Little-Walker then burned some dry grass, and with the black ash thus formed he painted a black band just above the red one. A large bundle of willows was placed in the fork of the pole, tied by a long lariat rope which hung free, and a black handkerchief was tied to one of the forks as a mourning symbol. Without further rites the pole was raised into position. (See Pl. XI.)

PREPARATION FOR THE ALTAR.

After the pole was erected the women cleared with hoes a circular space about ten feet in diameter west of and between the centre-pole and the outer edge of the lodge. The dirt they piled just at the foot of the centre-pole on the west side. About the outer or western quarter of the rim of the cleared space they placed a layer of weed sage.

In the mean time before the tipi of each man selected to dance during the ceremony a long trimmed pole had been erected by his mother or a female relative, from the top of which streamed a long piece of calico or cloth. These were offerings or sacrifices, and indicated that the tipis over which they waved were contributing to the ceremony. Should a man erect one of the banners he would be classed as a woman.

THE DANCERS ENTER THE LODGE.

When the lodge was ready, a crier went forth to inform the priests, who, during the time of the performance of the above-mentioned rites, had been in the secret tipis preparing and painting the dancers. The priests and their subjects came forth from the tipis and started towards the lodge. On the way they halted four times, sitting down on the ground for a few minutes each time. (See Pls. XII and XIII.) Arriving at the entrance of the lodge, they passed on around the outside, encircling it by the way of the south and west, halting four times; again, arriving at the entrance of the lodge, they turned and entered by groups, each led by a priest or grandfather, in the following order: 1. No-Ear. 2. Little-Walker. 3. Two-Crows. 4. Sits-on-Hill. 5. Little-Hard-Man. The dancers of each group were all painted and costumed alike, each bearing the paint and costume of his grandfather. The grandfather not only paints himself, but dances and fasts as do the regular subjects. As the names of the dancers proper have already been given in connection with their so-called grandfathers in the list of *Participants*, it is not necessary to repeat them. In describing the *Paints*, the numbers of groups will refer to the numbers as arranged above.

COMPLETION OF THE ALTAR.

As the line of dancers entered the lodge, No-Ear and Little-Walker turned toward the cleared space and the latter placed the painted buffalo skull, which he had carried from his lodge, upon the sage, so that, at the outer edge of the cleared space, the skull faced towards the centre-pole. Then No-Ear deposited on the

ground a pipe, which he so placed that its stem leaned against the base of one of the horns. This completed the altar. The skull bore the following paint, which presumably had been done by a priest while in the lone tipi. (See Fig. 1.) On the forehead of the skull was a square, the anterior and posterior lines of the square being continued down the sides of the skull. In front of these were two additional lines continuing entirely across the skull. On each side of the lines of the square were two other lines, which were continued backwards to the base of the skull, the anterior ends of these two lines being connected by two parallel lines. All of the lines were narrow red lines. (See Pl. XIV.)

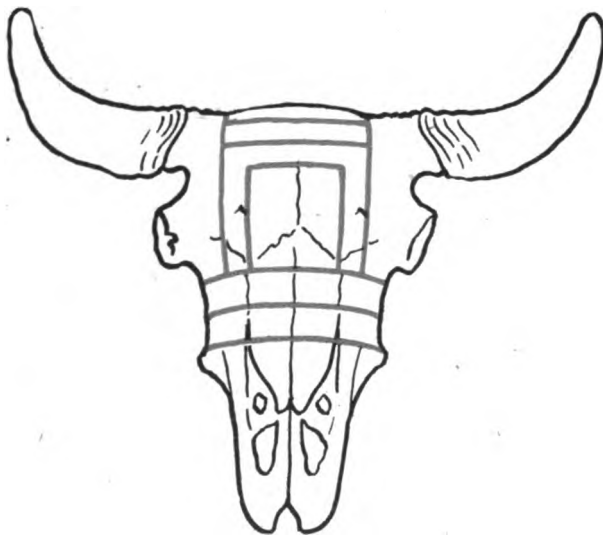


FIG. 1. Diagram of paint of buffalo skull.

BEGINNING OF THE DANCE.

Immediately after the arrival of the dancers several musicians entered the lodge and took their places about a large drum inside the lodge and just south of the entrance. They at once began to shout in a high voice and beat irregularly on the drum. The dancers, grandfathers, and pipe-bearers, who had seated themselves in a long, semi-circular line about the west half side of the lodge, arose. The grandfathers began shaking their bells or whatever they held in their hands. The dancers began to cry and heave their chests in a peculiar form of prayer. All raised their right hand toward

the centre-pole. Then they placed the whistles in their mouths, and, facing the centre-pole, they began to whistle and dance in time to the singing and drumming, which had now become regular. Thus they danced during four successive songs, which occupied half an hour. Then the drummers arose and passed outside the lodge towards the east. The dancers followed and, halting by the side of the long poles with the calico banners, they formed in one long line east and west and faced the sun and danced. (See Pl. XV.) All returned to the lodge, where they continued to dance at intervals for the remainder of the day, dancing outside to the sun on two additional occasions. On one of these two occasions they waved towards the sun for long periods the wreaths or shields or whatever else they held in their hands.

At two o'clock the relatives of the dancers provided a feast for all the musicians and guests. During the day there was much rejoicing and giving away of ponies, etc. (See Pl. XVI.)

THE EVENING AND NIGHT PERFORMANCE.

After a long period of rest in the afternoon, the dancers, just before sunset, filed out of the lodge and passed around by way of the south to the west side tipi, where they formed in one long line facing the setting sun in the west. Behind them were grouped the musicians about the drum. In front of the line of dancers stood Hairy-Bear. In this position they danced for over half an hour. From time to time the grandfathers stepped from the line in front of their subjects, exhorted them, waved their leaves and sun-glasses, etc. (See Pl. XVII.) The dancing was extremely spirited throughout this period, and the greatest religious enthusiasm was shown by the crowd of spectators, who formed in long lines extending from the east to the west on each side of the end of the line. After the sun had completely disappeared, the grandfathers and dancers engaged in a long and earnest prayer. Then they sat down and faced the east for a short period. Thereupon they returned to the tipi and rested until about eleven o'clock that night. Then they all arose, passed out of the tipis and stood facing east and danced to the moon for nearly an hour. They returned to the tipi and rested until after midnight, when they again left the tipi and danced, facing the west, to the moon. The two remaining hours of the night were passed in sleep.

FOURTH DAY.

Shortly before sunrise the dancers began to adjust their kilts and made ready for the sunrise performance. They passed out

of the tipi, accompanied by the grandfathers and musicians, as on the preceding day. They formed in one long line, facing the east and danced until the sun appeared. Again they prayed long and earnestly, as on the preceding night. They re-entered the tipi, and after a short period of inactivity, they received their second paint. By seven o'clock they were again ready for the dance, and, rising, they stood and prayed for nearly a quarter of an hour. Then they danced, facing the centre-pole, while the grandfathers earnestly exhorted and encouraged them.

Several times during the day they left the tipi as on the preceding day, and danced with their eyes fully turned towards the blazing sun. Many times during this dance the grandfathers worked themselves and subjects into a frenzy of excitement, waving before the dancers their wreaths and shields, or by means of small hand-mirrors reflecting the sun directly in their subjects' eyes; at other times running about the dancers, gesticulating frantically, or directing their attention to something in the sun which they themselves could see, and wished that the dancers might see. (See Pls. XVIII and XIX.)

Throughout the day's performance there was much feasting about the camp, and many ponies and other presents were given away during the dancing episodes. Many presents, especially ponies, were also given to a band of about thirty Pawnees, who were visiting the Poncas on this occasion. During the day there were also held many mourning feasts and dances, at different points in the camp-circle, and in the afternoon the women held a scalp dance. (See Pl. XX.)

FIFTH DAY.

THE SUNRISE DANCE.

At five in the morning the dancers were still asleep, lying in a circle about the edge of the lodge, their heads turned towards the centre-pole. Shortly after, they began to awaken, and before sunrise they had brushed their hair carefully and adjusted their costume. Led by the musicians, who beat in irregular time upon the drum, they passed outside the lodge and faced towards the east, and, raising both hands towards the sun, prayed for fifteen minutes. Then, to the exhortations of the grandfathers, or the jingling of bells, the waving of bandoleers, etc., they danced during four songs. After the dance they returned to the lodge to receive the third paint. By eight o'clock all were ready. They passed out of the lodge in groups and not in single file as before. Each group, led by its leader, went

either to the right or to the left and encircled the lodge, and in regular positions danced for a quarter of an hour. Thus the forenoon was spent.

THE FINAL DANCE.

Shortly after noon all the dancers in line passed outside the lodge, went towards the south to the west of the lodge and faced the sun overhead. Here they danced for nearly an hour, the dance being of an extremely spirited nature. All then re-entered the lodge, the dancers removed the cotton bands from their wrists and ankles and the willow wreaths from their bodies, and deposited them, along with the bunches of sage they had held in their hands, on the mound at the foot of the centre-pole. (See Pl. XXI, Fig. 1.) Those who had used black handkerchiefs and those who had carried the little images attached them to the base of the centre-pole. During this performance the Dog Soldiers formed in a semi-circle facing the lodge outside, and the priests formed in a circle just behind them.

SECRET RITES IN THE TIPIS OF PREPARATION.

After the dancers had removed all of their paraphernalia, except their kilts and loin-cloths, they reassembled in groups, and each, led by its grandfather, went to one or the other of the secret tipis of preparation. The group from tipi No. 4, that of White-Eagle, was followed by the author. Arrived at the tipi, the leaders entered first, and were followed by the dancers. They all sat down in a circle around the sides of the tipi. The pipe-bearers entered, while a group of Dog Soldiers sat outside.

Female relatives of the dancers brought food to the tipi, and it was passed inside.

THE SACRIFICE.

White-Eagle sat opposite the entrance of the tipi and having the sand-picture between him and the opening, took a cup of water in his left hand and with the thumb of his right made a small hole at the edge of the sand-picture. Into this he poured some water, covered the hole, took a bunch of sage, dipped it in the cup and drew it across the mouth of the dancer who sat next to him. Then with his hand he pressed the rest of the water from the sage upon the dancer's head. He again dipped it into the water, and went through the same performance with the dancer next in line, and so on until he had gone entirely around the circle. He then passed the same piece of sage over the sun symbol, drawing it back and forth irregularly. Then he passed it back and forth on the symbo

and destroyed it. Next a cup of water was handed to each one of the dancers, after which each drank his fill from the pail. Then White-Eagle took from a bowl some corn and offered it to the sun symbol on the south side. Food, consisting chiefly of dog-meat, was then distributed among the dancers. As each dancer received his portion, he broke off a bit, raised it aloft, muttered a prayer, and dropped it on the centre of the sun-symbol. After the feast, White-Eagle uttered a prayer.

TORTURE.

At this point the author left this tipi, and went to White-Deer's tipi, called hitherto No. 1. So far as could be learned, the same rites had been performed here as in tipi No. 4. On entering, the dancers were preparing themselves for the sacrifice. Seated in the centre was the priest, and one after the other the dancers took a place by him, each as he did so turning his right shoulder to the priest. The latter thereupon took up an awl which he thrust in the skin over the shoulder-bone, and, lifting up the skin, he cut off with a knife a circular piece about half an inch in diameter, which he placed in the outstretched hand of the dancer. Thereupon, the latter stood up, raised the piece of skin upward, offering it to the sun, then placed it on a small piece of cloth with tobacco seeds, which had been provided for that purpose. During this rite of sacrifice much good feeling and jollity and even hilarity prevailed in the tipi. After the priest had completed taking the sacrifice from the last dancer, each handed to the priest his little packet containing the tobacco and the piece of skin; these he took to the lodge and deposited them on the ground at the foot of the centre-pole. (See Pl. XXI, Fig. 2.) It was then about two o'clock in the afternoon and the ceremony was at an end.

PAINTS AND COSTUMES.

All dancers at all times wore their hair loose, and were naked, except for a loose, white skirt, over which hung in front the loose end of a red or blue loin-cloth. None of them at any time wore moccasins. Besides the paint which the dancers of each group wore in common, the members of each group wore or carried distinctive objects of special nature. When the contrary is not stated, it will be understood that all the dancers, including the grandfather or the one who painted them, and his servant and pipe-bearers, were painted and costumed alike. Each dancer carried in one hand a bunch of sage, and all wore wrist and ankle bands of cotton, which

are symbolic of clouds. Thus they make themselves plain to the Thunder-Bird. Each dancer also wore on his breast the usual eagle-wing bone Sun Dance whistle, which was suspended from a cord around his neck. The lower end of the whistle, that is, the part he inserted in the mouth, was covered with short sage stems. This is said to prevent the dancers from becoming thirsty.

FIRST PAINT.

This is the paint worn on the third day of the first entry of the lodge. As before noted, all preparations of costumes, painting, etc., were done in the secret tipis.

1st Group. All wore an eagle breath feather attached by a short string to the scalp lock, and a necklace of long, red horsehair, so arranged as to extend well down on the breast and shoulders. (See Pl. XXII, Fig. 1.) The entire body was painted yellow. Blue dots extended down the arms and surrounded the face. (See Pl. XXIII, Fig. 1.) The upper half of the face of the grandfather was painted black.

2d Group. All wore an eagle breath feather attached to the scalp lock, and a wide collar of eagle feathers about the neck. (See Pl. XXII, Fig. 2.) The entire body was painted yellow, except the face, which was red. All the dancers, except the grandfather, wore a row of large, red, circular dots on the left arm, and a red zigzag line on the right arm. (See Pl. XXIII, Fig. 2.)

3d Group. All wore the eagle breath feather in the scalp lock. The grandfather wore around his neck a wreath of sage, so fashioned that the sage projected outward on four sides, thus giving it a rectangular appearance. (See Pl. XXIV, Fig. 1.) The bodies of all were painted yellow. The faces were painted a bright red, surrounded by a row of white dots. On the right arms were zigzag lines, and on the left rows of large circular dots, both in bright red. (See Pl. XXV, Fig. 1.)

4th Group. All wore an eagle breath feather in the scalp lock and a collar of eagle tail feathers around the neck. Three of the dancers carried in their right hands a compactly made ring of willow; the fourth carried in his right hand a similar ring of sage, to which were attached eight eagle breath feathers. (See Pl. XXIV, Fig. 2.) The entire bodies of all were painted yellow; so were the faces of all except one, who had only a blue line across his face. The others bore a row of blue dots around their faces.

5th Group. All wore eagle breath feathers attached to their scalp locks. The grandfather wore a necklace or collar of black eagle feathers and all the dancers wore a collar of crow feathers.

(See Pl. XXVI, Fig. 1.) The entire body of all in the group was painted yellow, except the face, which was red, surrounded by very large white spots. A row of large white spots extended up and down each arm and a circular row was found on the breast. (See Pl. XXV, Fig. 2.)

6th Group. The grandfather and three dancers wore a bandoleer of crow feathers, the last dancer wearing a bandoleer of hawk feathers. All the dancers carried in their right hands a large sage ring, to which was attached eight eagle breath feathers. The grandfather in his right hand carried a black handkerchief to which was attached a bell. (See Pl. XXVI, Fig. 2.) The bodies of all were painted yellow. The faces were surrounded by small white dots. On the breast, back, and arms were marks made by applying the fingers when the paint was wet. (See Pl. XXVII, Fig. 1.)

7th Group. All wore the eagle breath feather attached to the scalp lock and a black-tipped eagle tail feather in the hair. All wore an otter-skin band on the right wrist, to which was attached a small red painted human image of rawhide, and a bunch of crow feathers. (See Pl. XXVIII, Fig. 1.) The bodies of all were painted red. The face was also red, except within a white line which surrounded the face. Over the red of the body were white lines, from ten to three inches long, made by the fingers. (See Pl. XXVII, Fig. 2.)

8th Group. All wore a red painted human image of rawhide, seven inches long, suspended from a cord at the wrist. The grandfather, in his right hand, carried a sage ring, and in his left a black handkerchief, to which was attached a bell. One of the dancers carried an eagle feather attached by a string; another a small hand looking-glass. One wore a crow feather bandoleer, and the remaining dancers wore a hawk feather bandoleer. (See Pl. XXVIII, Fig. 2.) The bodies of all were painted red. Around the faces and up and down the arms were three rows of white dots, the ends of which met in front of their necks. The tops of their heads were besmeared with thick red paint. (See Pl. XXIX, Fig. 1.)

9th Group. All carried medicine war shields and wore in their scalp locks an eagle breath feather attached to a long string. One wore a plain rawhide bandoleer; another wore a red stained horse-hair necklace; another wore a broad bead necklace and a red string bandoleer. (See Plate XXX.) The grandfather and two dancers were painted red. On the left side of the face was a crescent-shaped line in blue. (See Pl. XXIX, Fig. 2.) The other three dancers were painted yellow, with a blue line passing across their nose from one cheek to the other. (See Pl. XXXI, Fig. 1.)

SECOND PAINT.

This paint, as already noted, was worn on the third day. The dancers were painted in the lodge on this occasion, and not in the secret tipi. In costume and objects worn on the body or carried in the hand, no change was introduced from the preceding day. It remains to describe the paint of those groups which introduced a new paint.

4th Group. All the dancers and the grandfather were painted alike. The body and face were painted yellow, and around the breast and around the face were black circles.

5th Group. All the dancers and the grandfather were painted alike, except one, who was unpainted. The body was painted yellow and the face red. Surrounding the face was a row of white dots. Up and down each arm was a zigzag line in white and a white circle was placed on the breast. (See Pl. XXXI, Fig. 2.)

7th Group. The grandfather was painted differently from the dancers. His entire body and face were painted yellow, and on the right arm was painted a zigzag line of red. The dancers were painted yellow, but on their right arm bore a line of red dots, and on their left arm a zigzag line of red.

9th Group. The grandfather's body and face were painted orange. On one side of his face was a semi-circle of blue. The bodies and faces of two of the dancers were painted yellow. Across the yellow-painted face was a straight blue line. The remaining dancers of this group had a red painted body, with a blue semi-circle on the face. The scalp line was painted yellow.

THIRD PAINT.

The third was the last paint worn during the ceremony, and was applied in the lodge on the morning of the fifth, or last day. As during the second paint, there was no change in the paraphernalia of the dancers, but there was a complete change in the paints.

1st Group. The body of the grandfather was painted yellow throughout, except the upper half of the face, which was painted black. The bodies of the dancers were painted yellow. Around the face and arms were encircling blue lines.

2d Group. The bodies of all the dancers, including the grandfather, were painted yellow. The face of the grandfather was painted red, filled in with large white dots. (See Pl. XXXII, Fig. 1.) Around the faces of the dancers was a broad white line, and down the left arm was a zigzag line in red and down the right arm a row of large red dots.

3d Group. The grandfather's body was painted red. Up and down each arm was a series of large white dots, arranged in parallel rows. (See Pl. XXXII, Fig. 2.) The bodies of the dancers were painted yellow, with the face red, encircled by a white band. Down the right arm was a single line of large red dots, and down the left arm was a red zigzag line.

4th Group. The bodies of the grandfather and dancers were painted yellow. That of the grandfather was given a rough, grained effect by the application of the finger to the wet paint. Around the face was a black circle, and on each breast was a large crescent-shaped symbol. (See Pl. XXXIII, Fig. 1.) Around the face of each dancer was a single row of large red dots.

5th Group. The bodies of the grandfather and the dancers were painted yellow. The grandfather and two of the dancers wore on the left side of their faces a blue crescent-shaped symbol. The remaining dancers wore a straight line across the face, passing over the bridge of the nose.

6th Group. The bodies of the grandfather and dancers were painted yellow. The face was painted red, surrounded by a row of white dots. Across the breast and shoulders the grandfather wore ten parallel rows of white dots. (See Pl. XXXIII, Fig. 2.) The arms and bodies of the dancers were streaked with white.

7th Group. The bodies of all the dancers and the grandfather were painted red. The face was surrounded by two rows of small green dots. (See Pl. XXXIV, Fig. 1.) The dancers wore green dots on their bodies, and a white line around the face. (See Pl. XXXIV, Fig. 2.)

8th Group. All were painted red. Around the face and down the arms of the grandfather was a white zigzag line. (See Pl. XXXV, Fig. 1.) Each dancer wore two rows of white dots around his face, and four rows across his breast. (See Pl. XXXV, Fig. 2.)

9th Group. One of the dancers was unpainted. The remainder were painted yellow, with a red face, surrounded by a row of white dots. There were three additional dots on each cheek and one on the nose.

CONCLUSION.

While it is not possible at the present time, owing to lack of more extended observation and fuller information from the priests, to make an adequate characterization of the Ponca Sun Dance, certain points stand out prominently and seem worthy a moment's consideration. Foremost among these is the apparent simplicity

of the Ponca Sun Dance as compared with that of the Cheyenne or Arapaho. It is, of course, quite possible that certain rites are conducted in the tipis of preparation which the author has not witnessed, and which, consequently, are not even mentioned in these pages; but, judging from what was witnessed in the secret tipis and from the method of conducting the rites incident to the construction of the Sun Dance lodge proper, it seems more than probable that the secret rites were of the simplest nature. At any rate, they were, presumably, confined to the construction of the various forms of sun symbols and to the painting of the dancers. The public rites seem to be confined to those attending upon the spying, capturing, felling, painting and raising of the centre-pole, and the race to the pole before it is brought into the centre of the camp-circle. The altar of the ceremony proper is of the simplest kind, and requires, apparently, no rites for its construction, except such as may, perhaps, have been performed by the priest when he painted the skull in the secret tipi. Beyond this, there seems to have been no further rites of any importance connected with the ceremony, until the priests and dancers returned at the end of the dance on the last day to the secret tipis of preparation. The rites on this occasion were confined to the sacrifice of water and food, and the cutting from each dancer of a piece of skin from his shoulder by the priest. The last rite of the ceremony is connected with this incident; the grandfathers deposit the pieces of skin which they have removed, together with the tobacco, at the foot of the centre-pole in the Sun Dance lodge.

While no satisfactory account of the origin of the dance was obtained, a few points were brought out in conversation with White-Eagle. According to the belief of this very earnest chief and priest, the Ponca have always performed the Sun Dance. The lodge itself is typical of the circle of tipis overhead. The centre-pole seems to be symbolic of a man, an enemy, conceived of as naked, that the Great Medicine may see him. It is also conceived of as firewood, being of willow, which is said to be hard to kill and of a clean nature. In the fork of the pole is the nest of the Thunder-Bird, sometimes spoken of by the Ponca as an eagle, sometimes as a brant or loon. This bird produces rain, thunder, and lightning. The altar seems to be symbolic of a fireplace; it is also spoken of as the sun, which in turn is spoken of as the chief. According to Ponca mythology, in the beginning of creation was the sun or fireplace, and at that time it contained the four colors which are found in the four tipis of preparation. Next came the buffalo bull bearing

a pipe, offering himself to the people. The bull came from the interior of the earth and brought the people the paints of the lodge. Thus the exceedingly simple altar may be said to consist of the fire-place, or sun, the buffalo, and finally of the sage, which is symbolic of the people.

In comparing the Ponca Sun Dance with that of the Cheyenne or Arapaho, the points of difference stand out more prominently than those of resemblance. Most important of these points of resemblance are the painted dancers, who dance with an eagle bone whistle in their mouths towards the centre-pole, or towards the sun. The chief differences between the Ponca Sun Dance and that of the other group are as follows: The Ponca Sun Dance is an annual ceremony, and not dependent upon the vow or pledge of an individual member of the tribe; the dancers neither vow to dance nor dance because they belong to some particular warrior organization, but because they are asked to do so by the priests; instead of one secret tipi of preparation, there are four; instead of many rites in these tipis, there are but few, and these seem to be confined to the erection of sun symbols; the lodge itself is nothing but a wind-break as compared with that of the Cheyenne or Arapaho, which is a very substantial structure; the torture which the subjects in the Ponca ceremony undergo are not practiced, so far as known, by either the Cheyenne or the Arapaho; the Ponca ceremony finishes at midday, the Cheyenne and Arapaho at sunset.

It should be noted, finally, that in the Ponca Sun Dance of to-day we have a ceremony which has become, perhaps, much simplified in the practice and nature of its rites, and which devotes a larger proportion of its energies to the spectacular. It is quite possible that in the attitude of the priests when dancing towards the sun, they may be attempting to hypnotize the dancers; or it is possible that their actions may be explained by their having been influenced by their practice of the Ghost Dance.



FIG. 1

FIG. 1. White Eagle, Sun dance chief.



FIG. 2

FIG. 2. Big Elk, assistant leader.

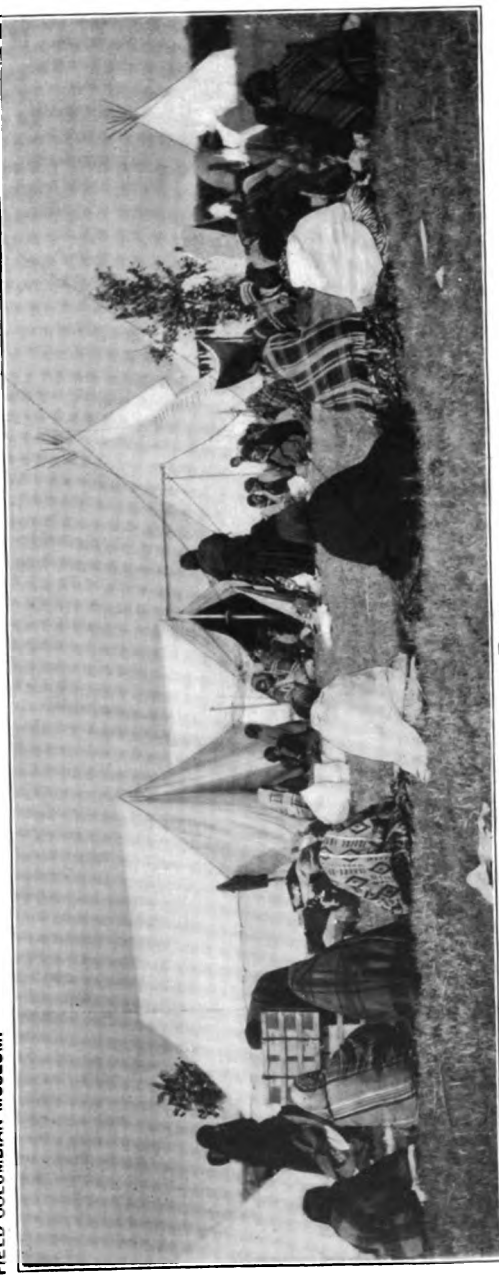


FIG. 1

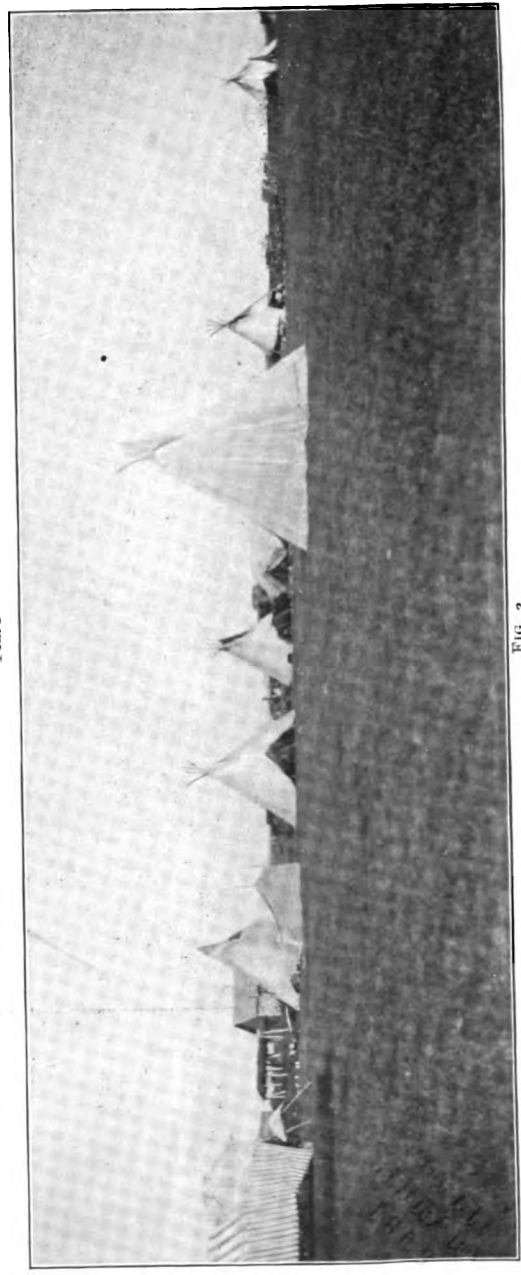


FIG. 2

FIG. 1. Mourning feast.

FIG. 2. One of the secret tipis of preparation.

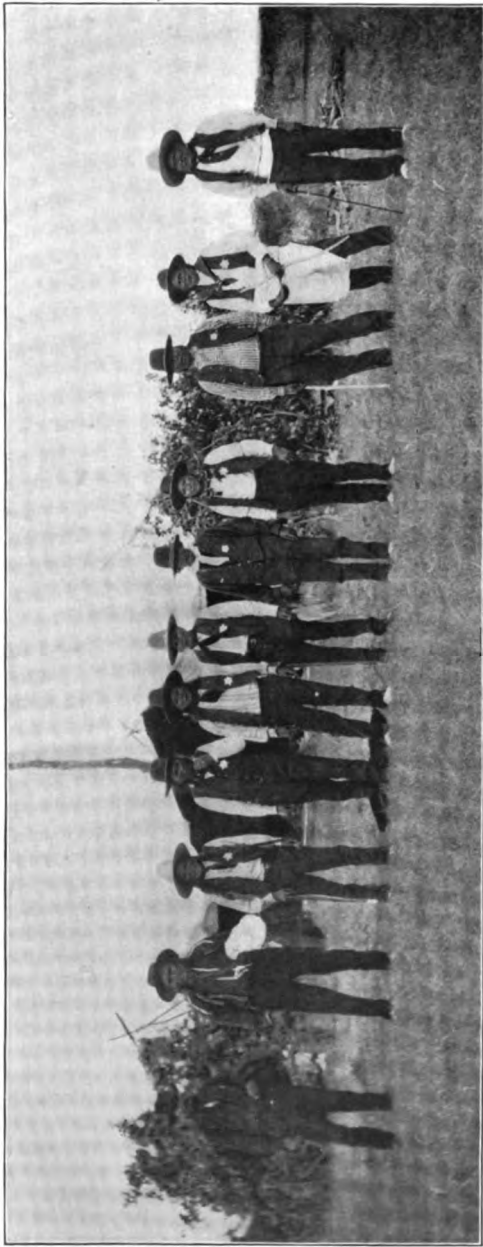


FIG. 1

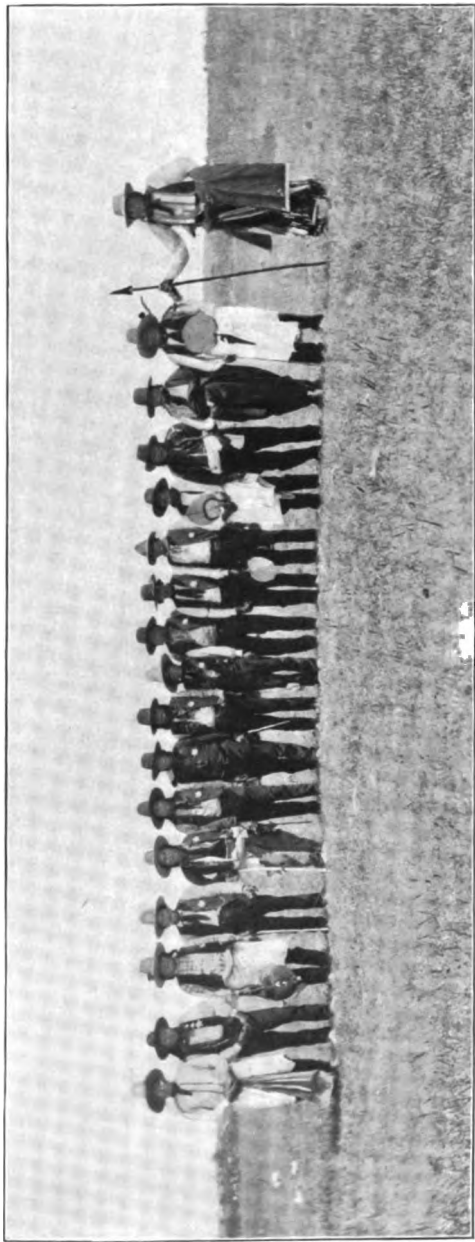


FIG. 2

FIG. 1. Sun dance servants.

FIG. 2. Sun dance pipe-bearers.

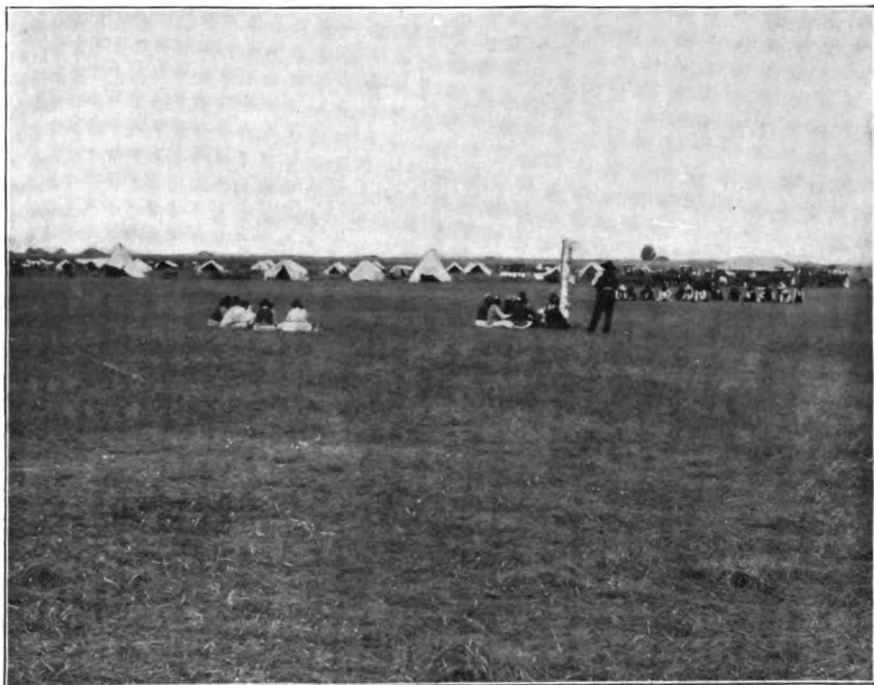


FIG. 1

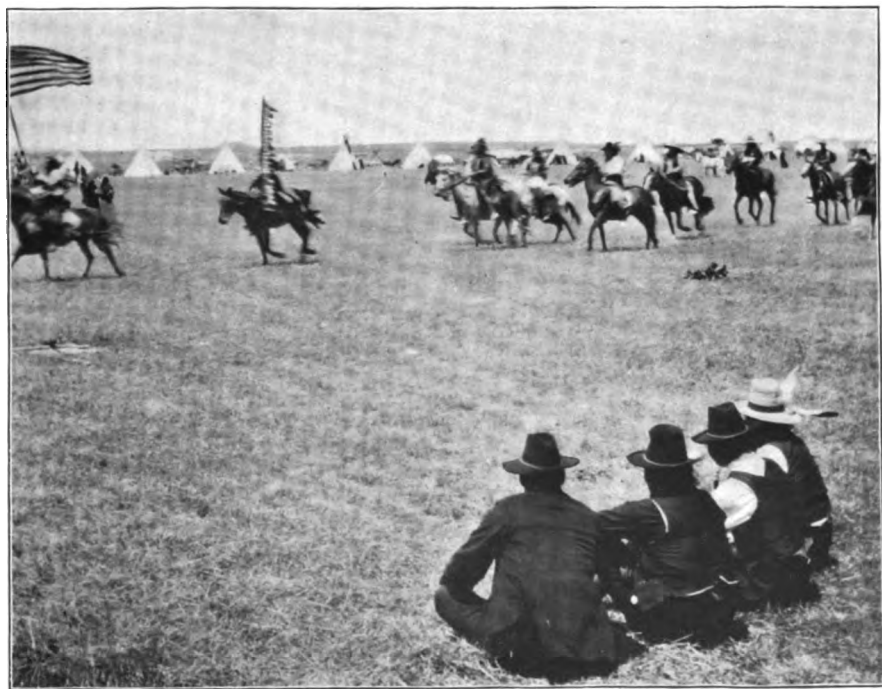


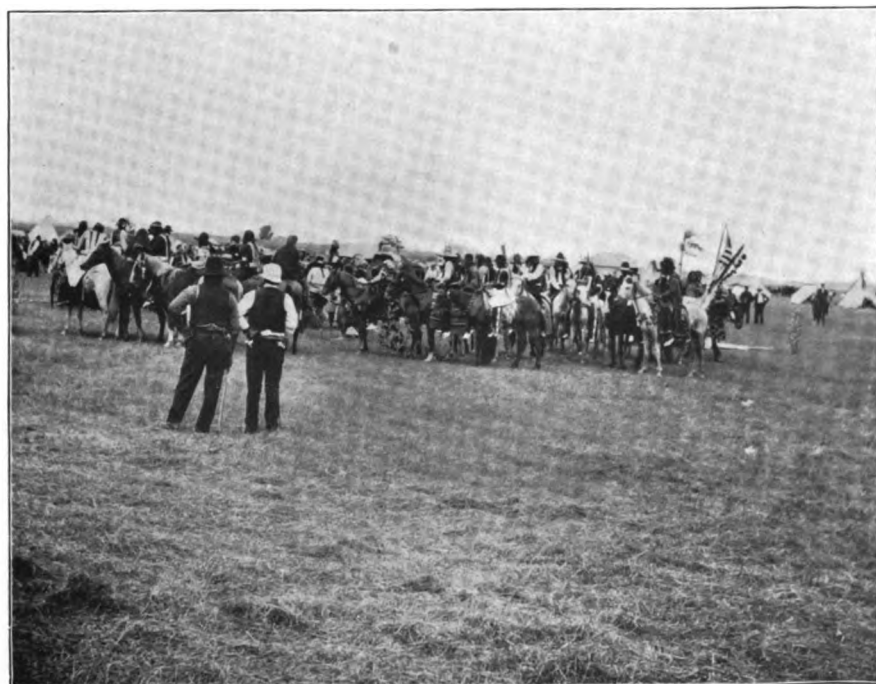
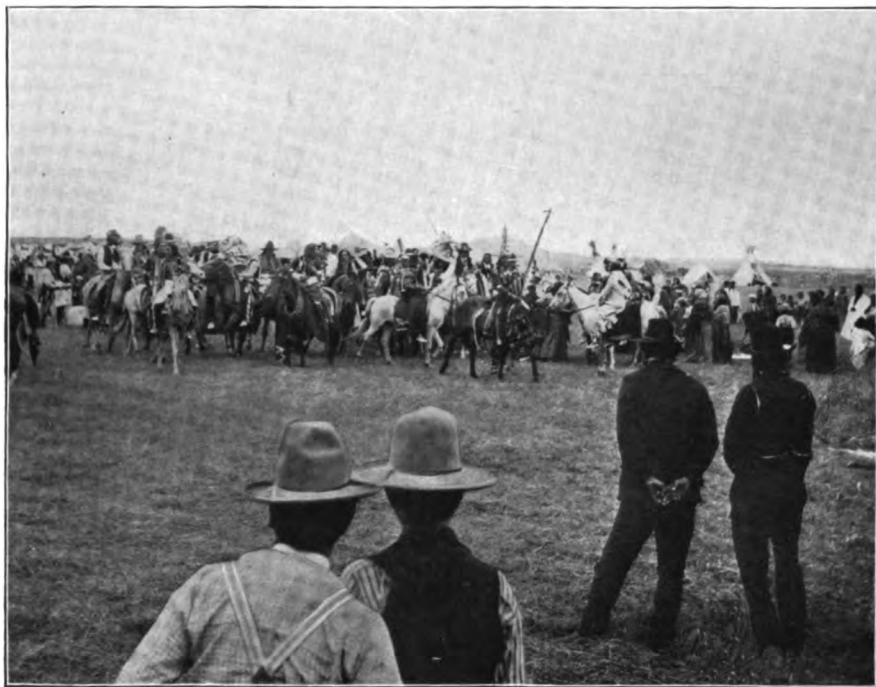
FIG. 2

FIG. 1. Sun dance priests assembling.

FIG. 2. Mounted Dog-soldiers leaving the camp-circle.



Sun dance priests awaiting return of Dog-soldiers.



Sham battle after capture of the centre-pole.

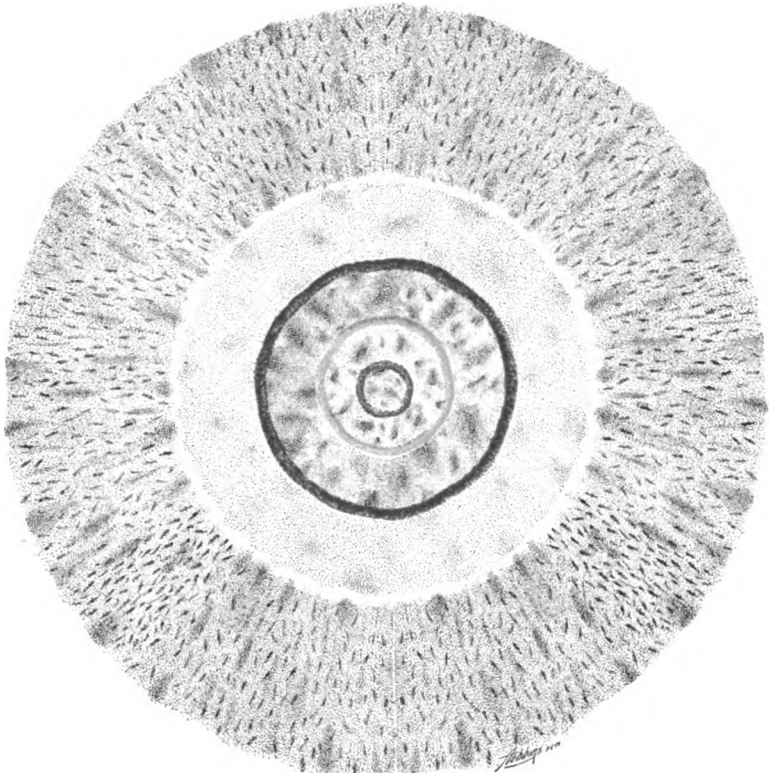


FIG. 1

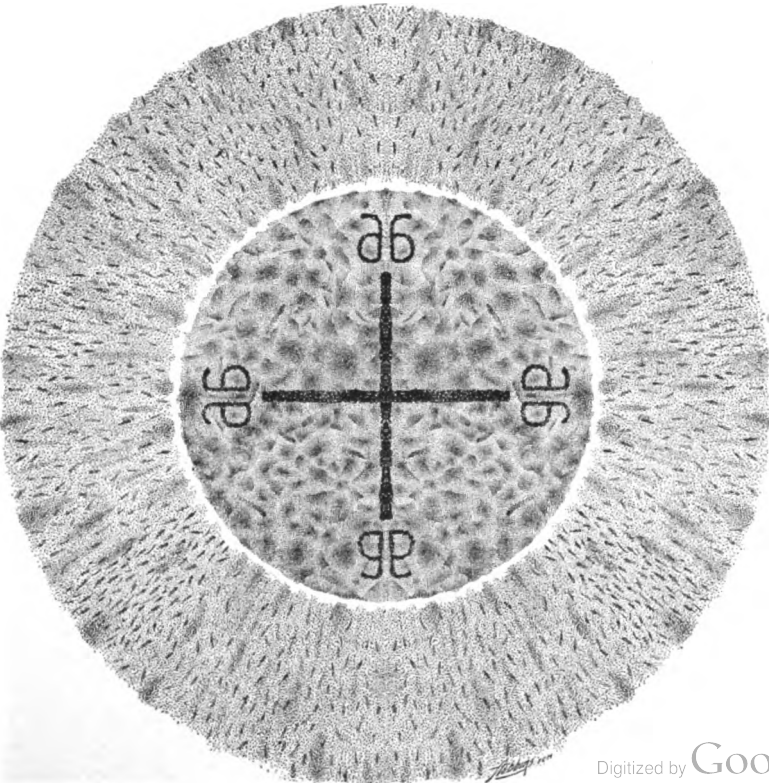


FIG. 2

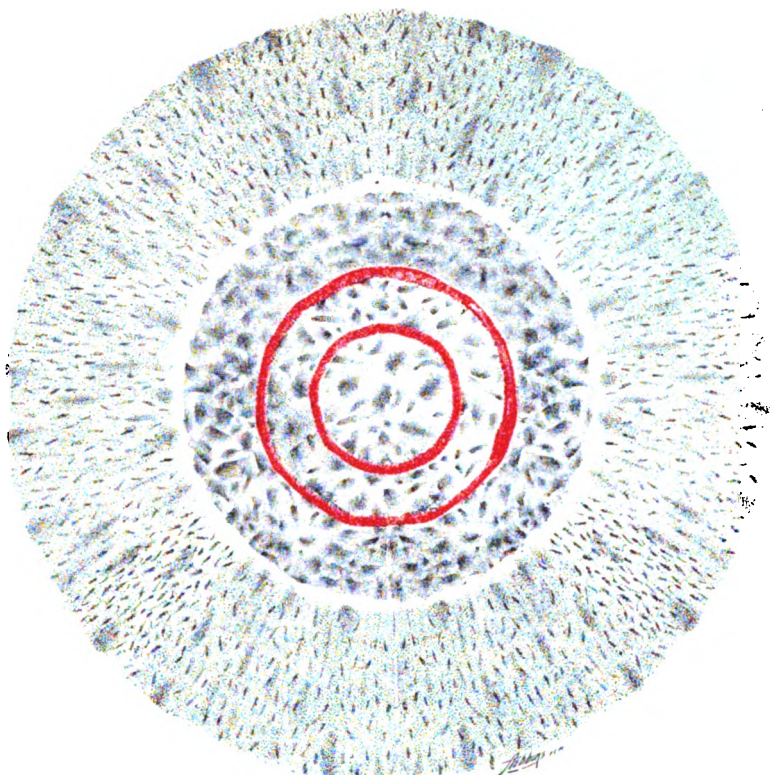


FIG. 1.

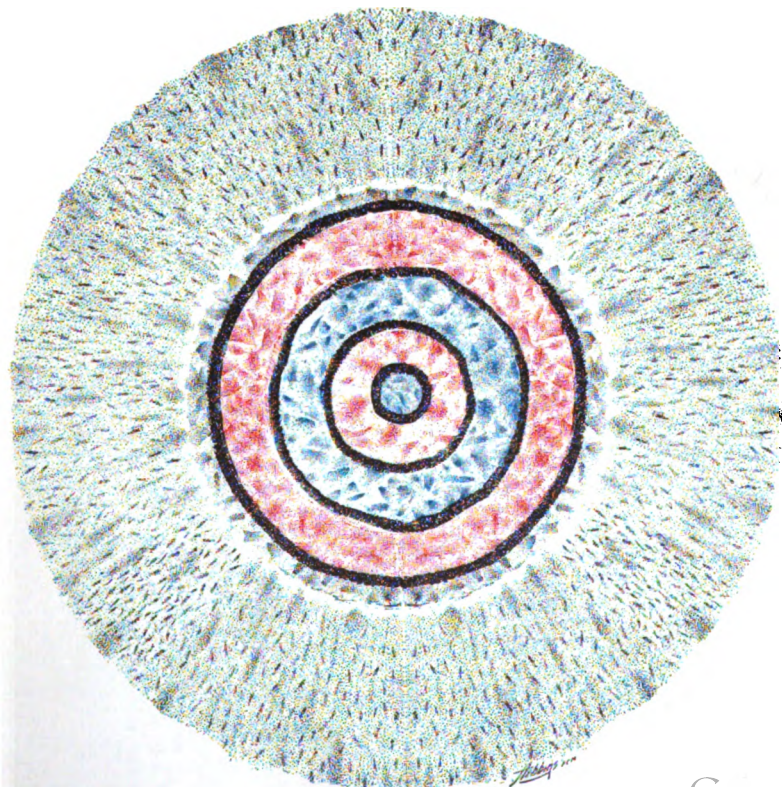


FIG. 2



FIG. 1

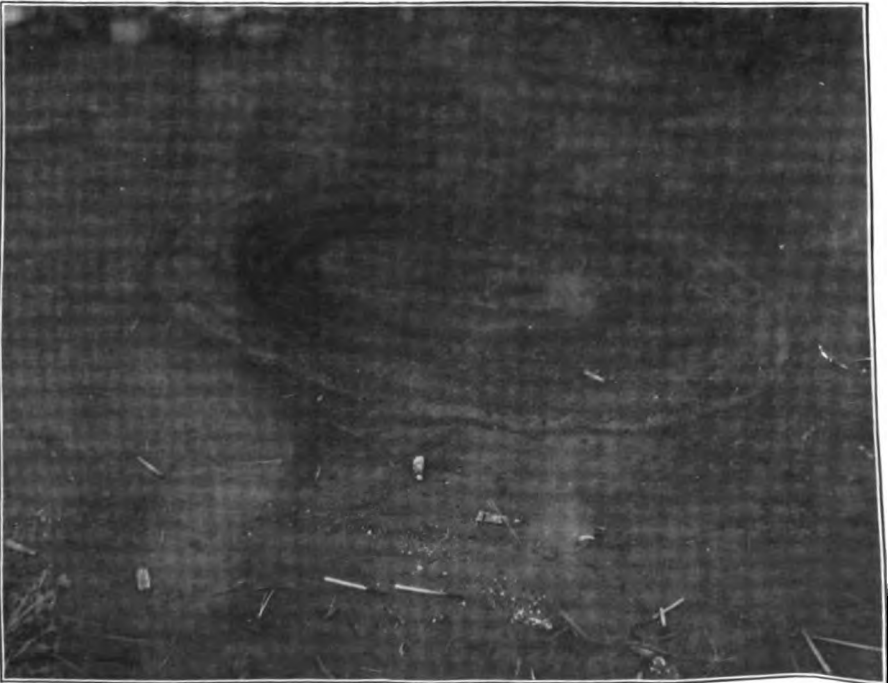
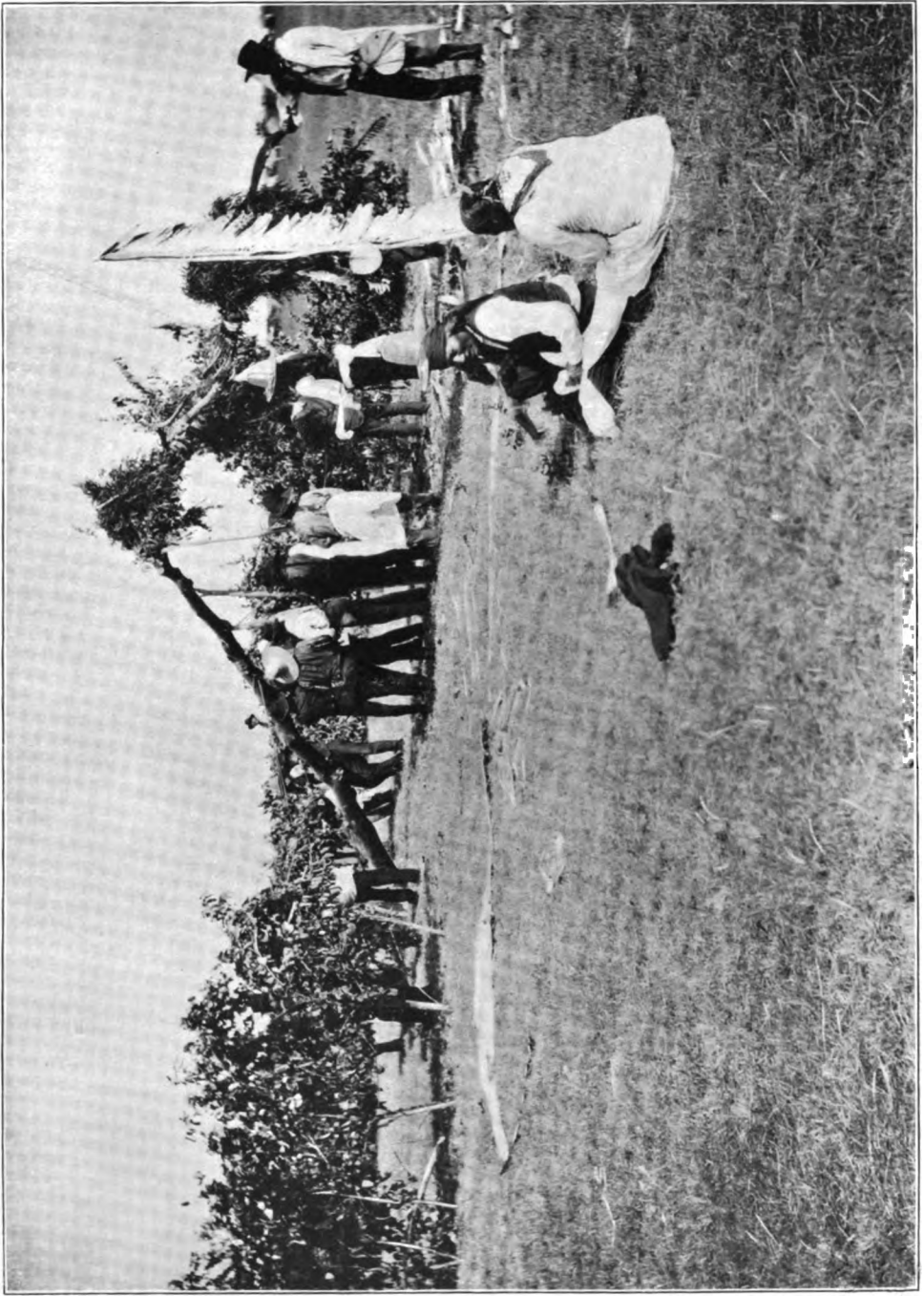


FIG. 2

Views of third and fourth altars.



Preparing the centre-pole.



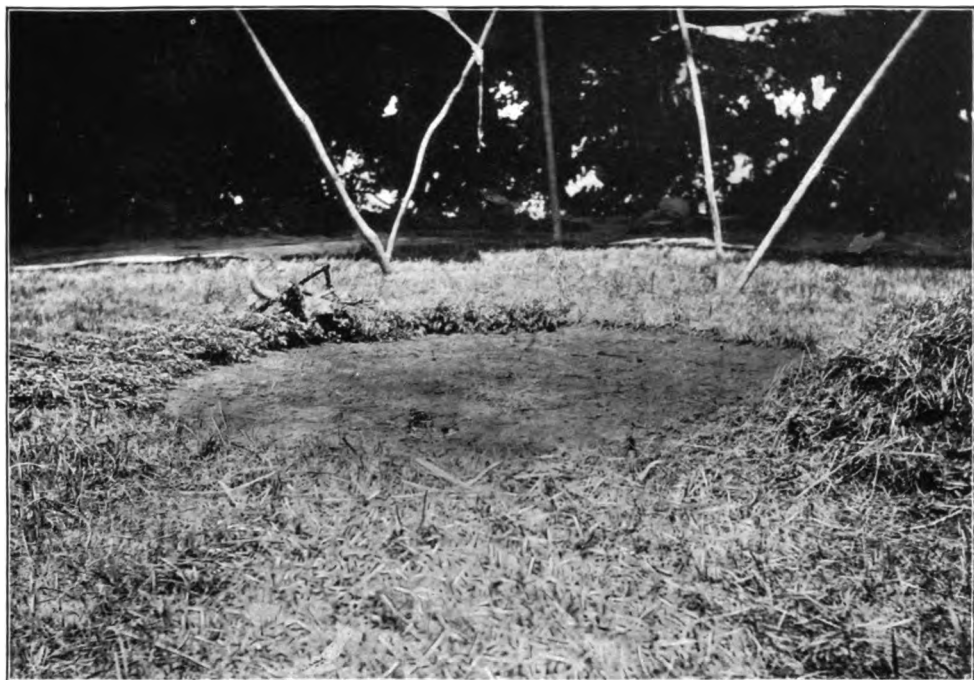
Raising the centre-pole.



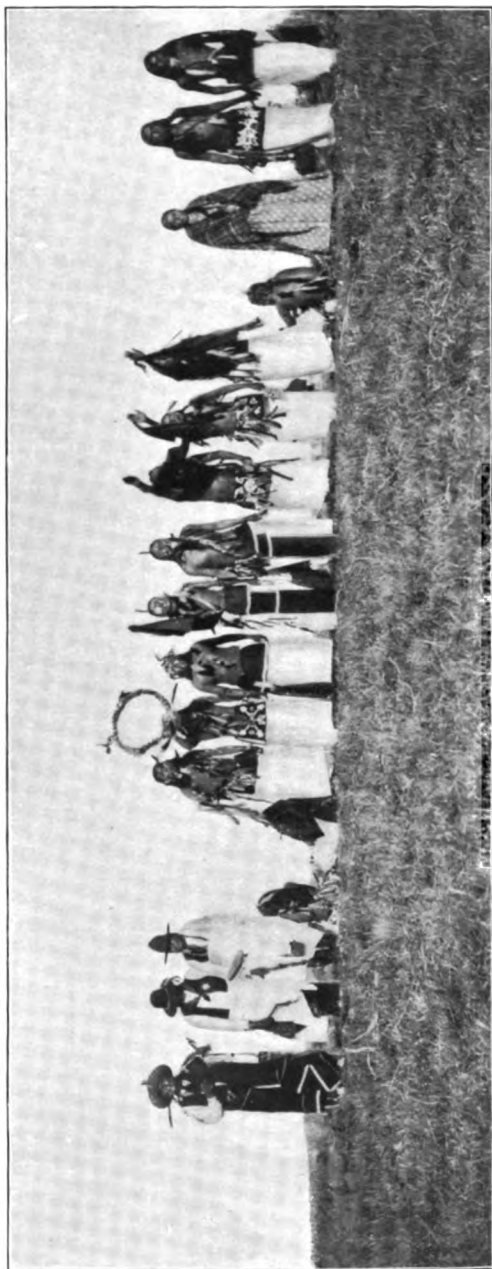
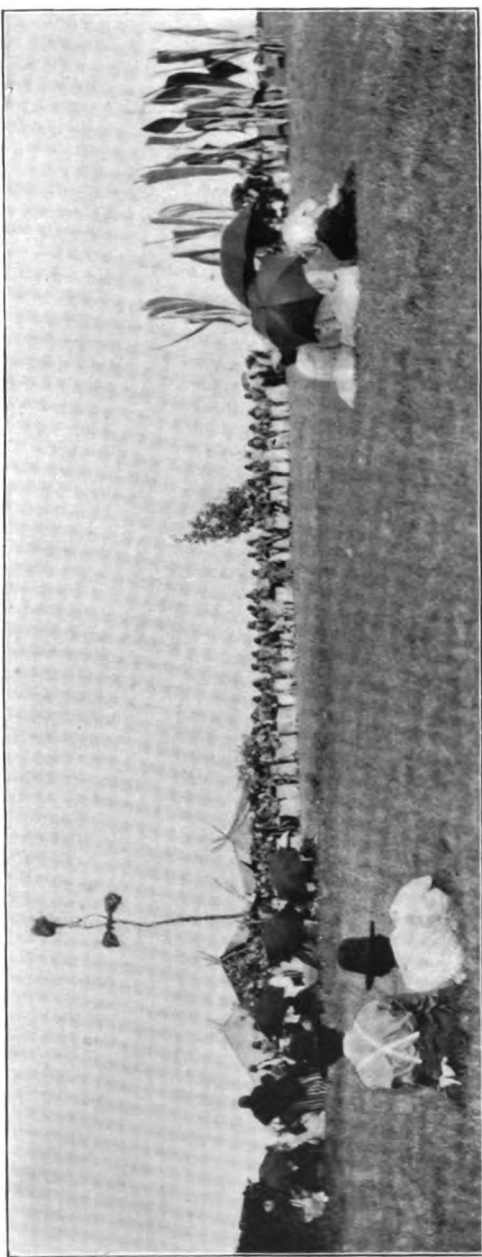
Entrance of priests and dancers to Sun dance lodge.



Entrance of priests and dancers to Sun dance lodge.



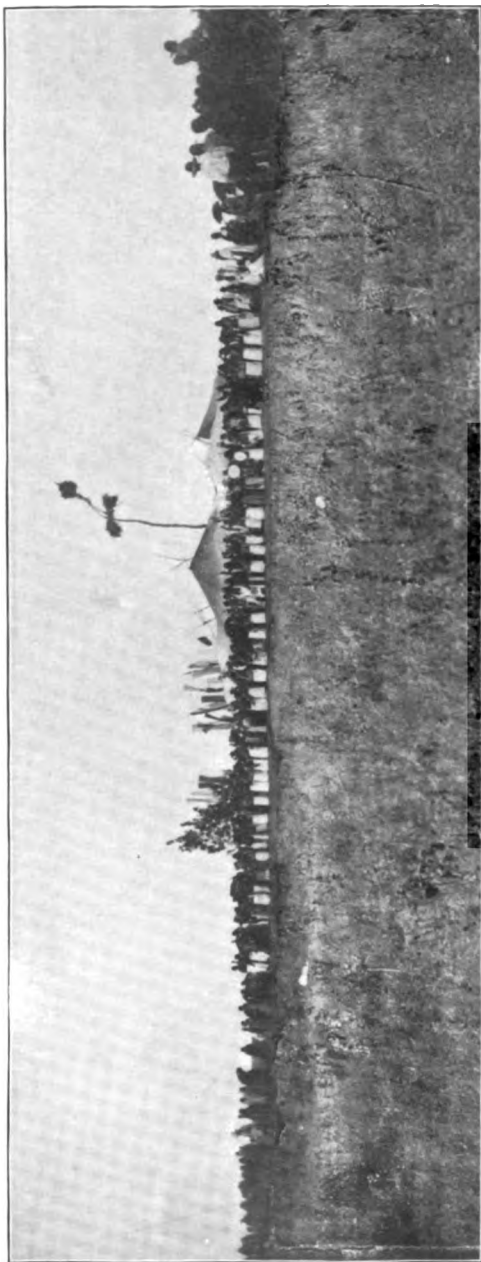
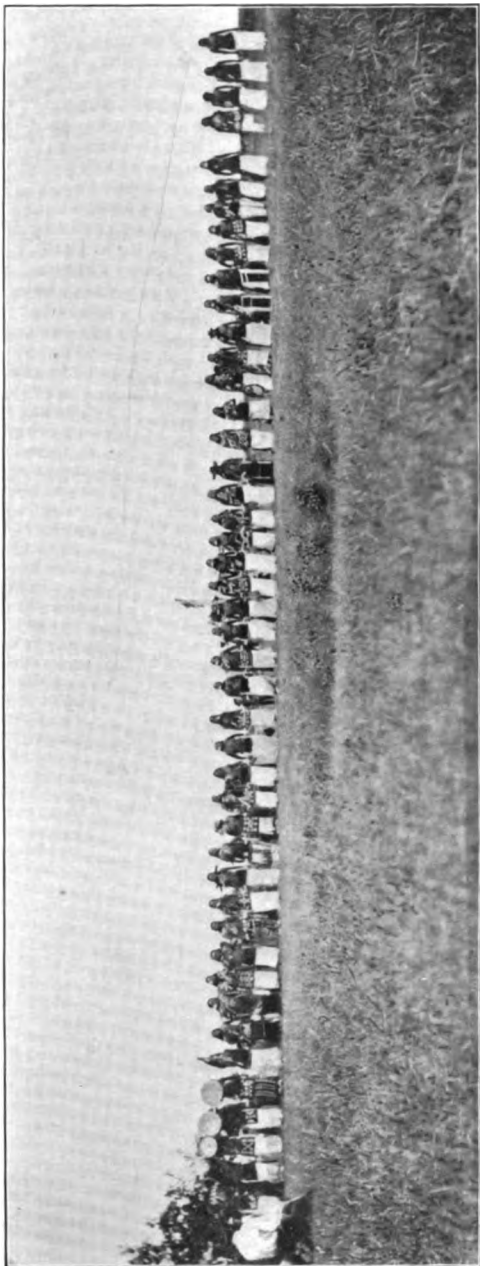
The Sun dance lodge altar.



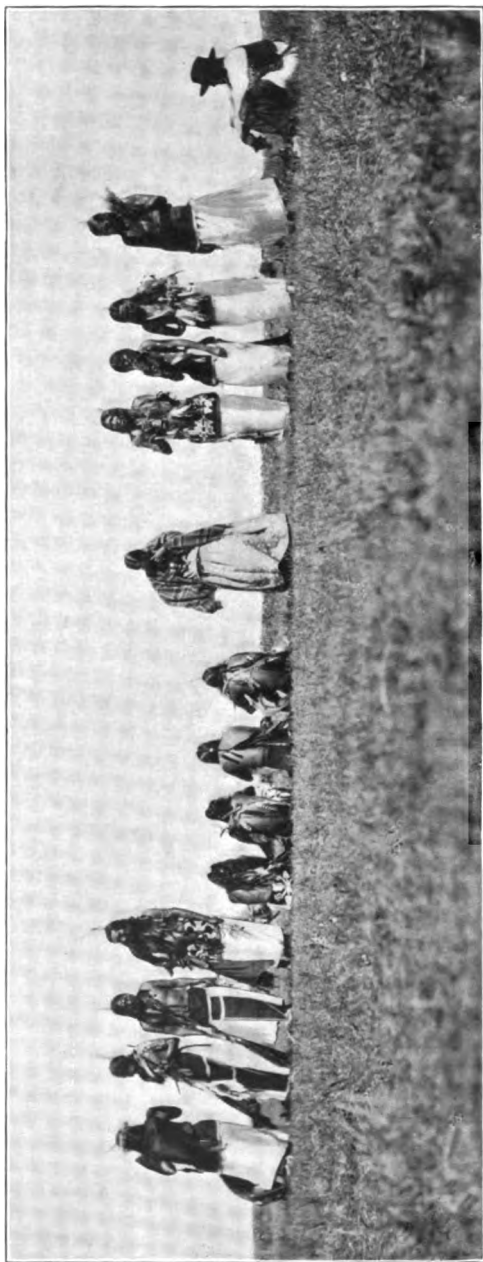
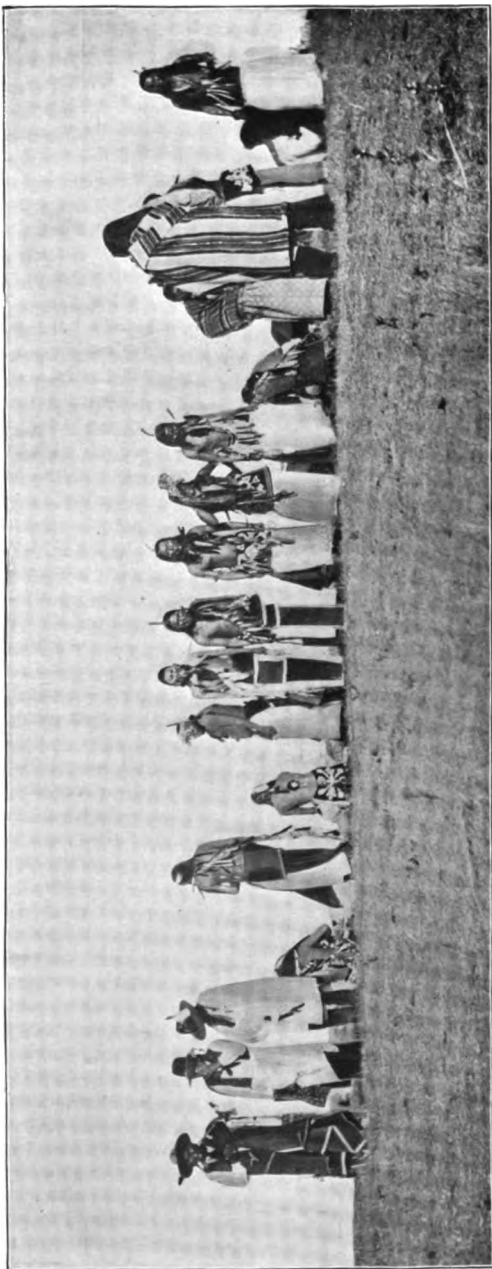
Beginning of dance, outside the lodge.



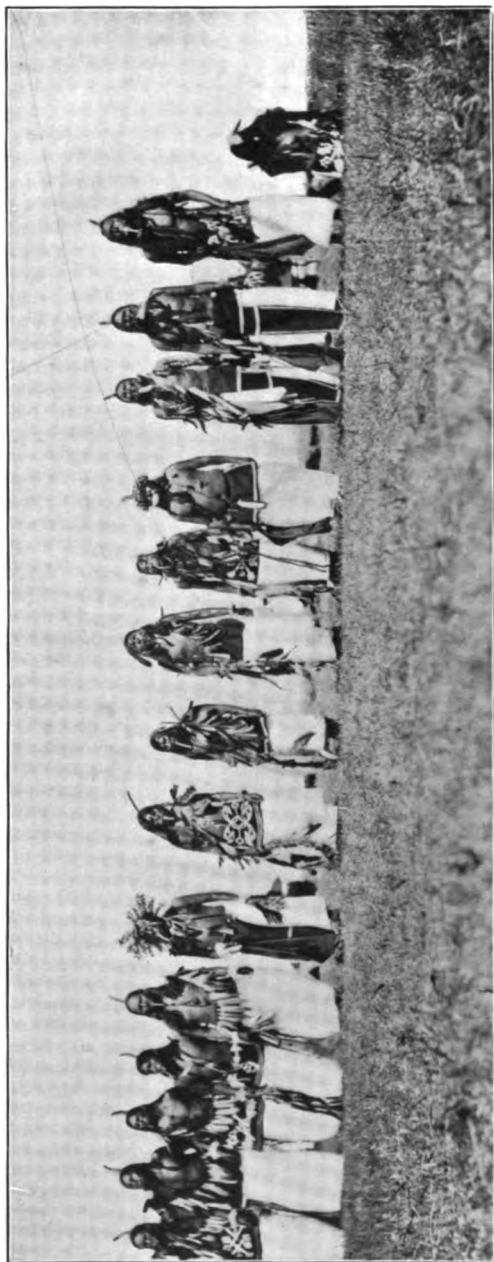
Incidents of the noon dance, third day.



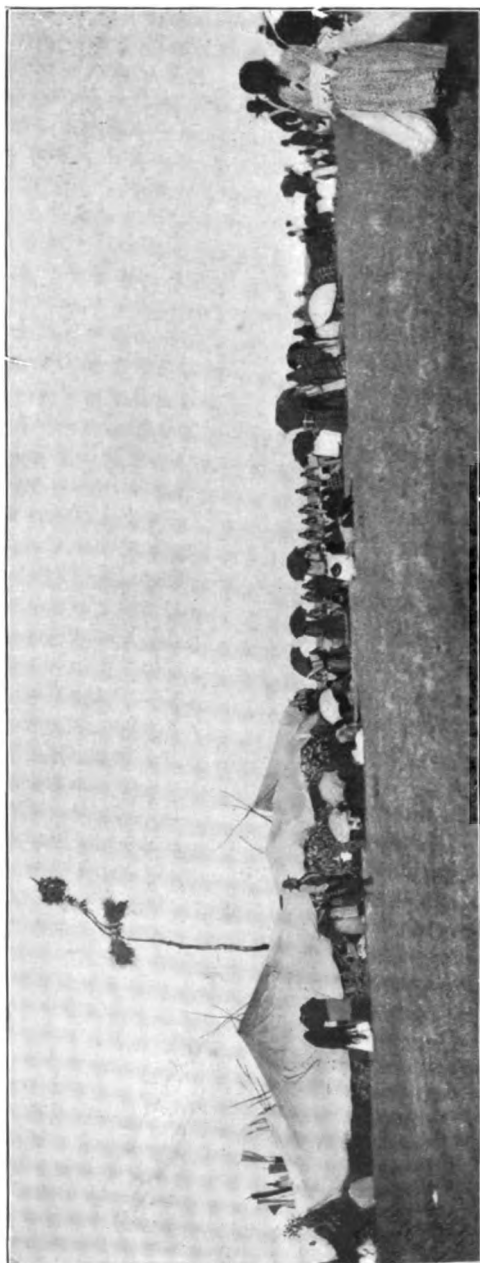
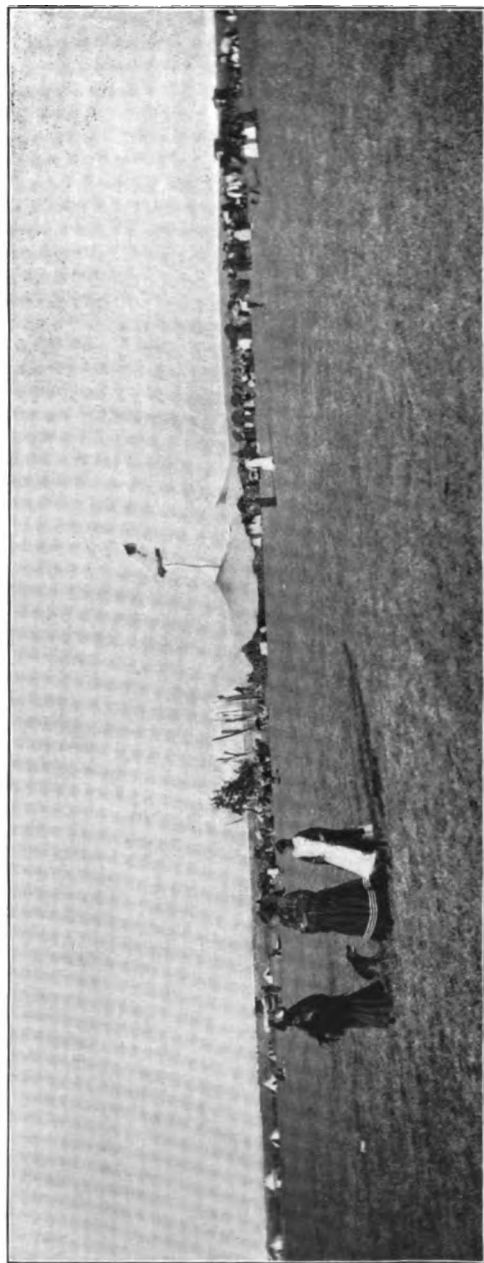
The dance to the setting sun, third day.



Incidents of morning dance, fourth day.



Incidents of morning dance, fourth day.



Costume of ninth group of dancers.



FIG. 1

FIG. 1. Depositing wreaths at foot of centre-pole, last day.

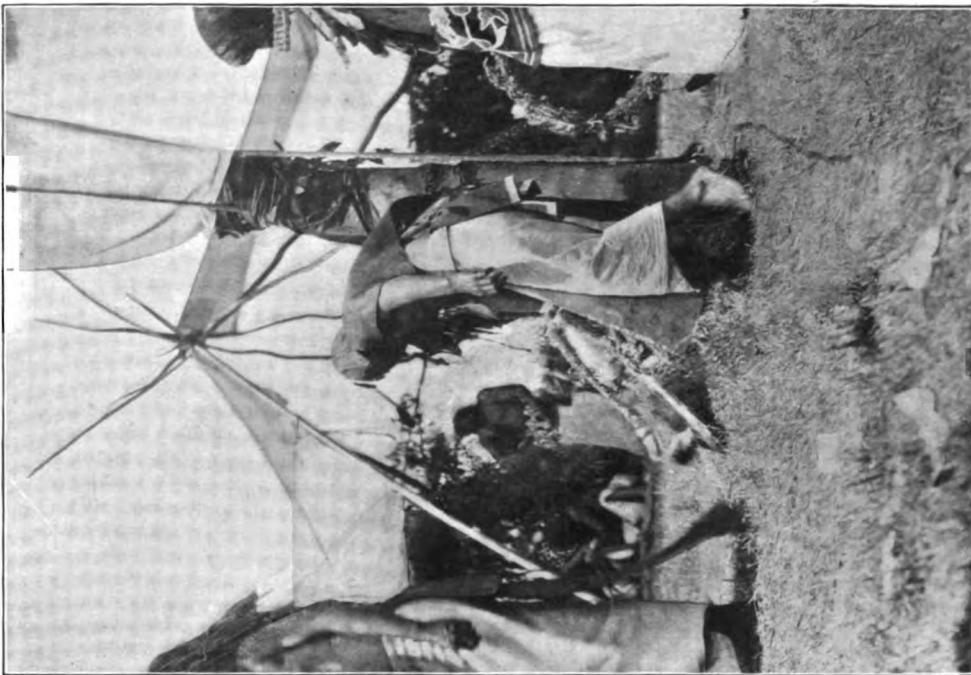


FIG. 2

FIG. 2. Depositing sacrifices of flesh at foot of centre-pole, last day.



FIG. 1



FIG. 2

FIG. 1. Costume of first group of dancers.

FIG. 2. Costume of second group of dancers.



FIG. 1



FIG. 2

FIG. 1. Paint of first group of dancers.

FIG. 2. First paint of second group of dancers.

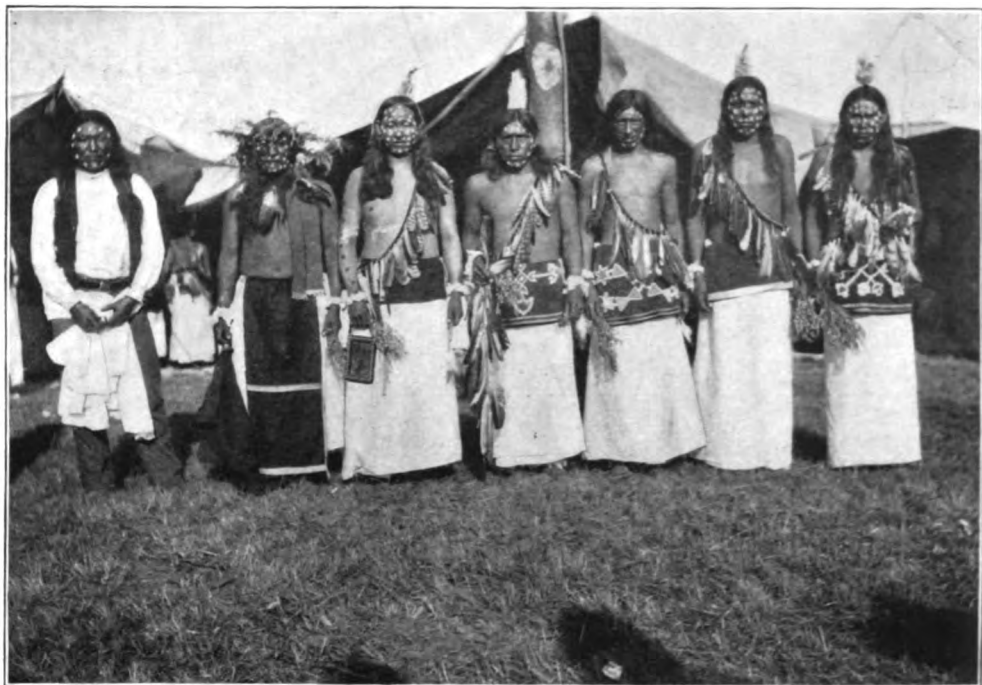


FIG. 1



FIG. 2

FIG. 1. Costume of third group of dancers.

FIG. 2. Costume of fourth group of dancers.

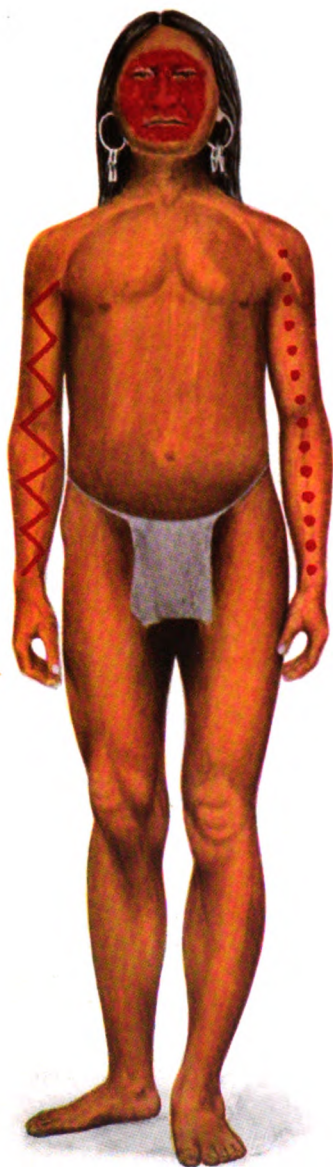


FIG. 1



FIG. 2

FIG. 1. First paint of third group of dancers.
FIG. 2. First paint of fifth group of dancers.



FIG. 1



FIG. 2

FIG. 1. Costume of fifth group of dancers.

FIG. 2. Costume of sixth group of dancers.



FIG. 1



FIG. 2

FIG. 1. First paint of sixth group of dancers.

FIG. 2. First paint of seventh group of dancers.



FIG. 1

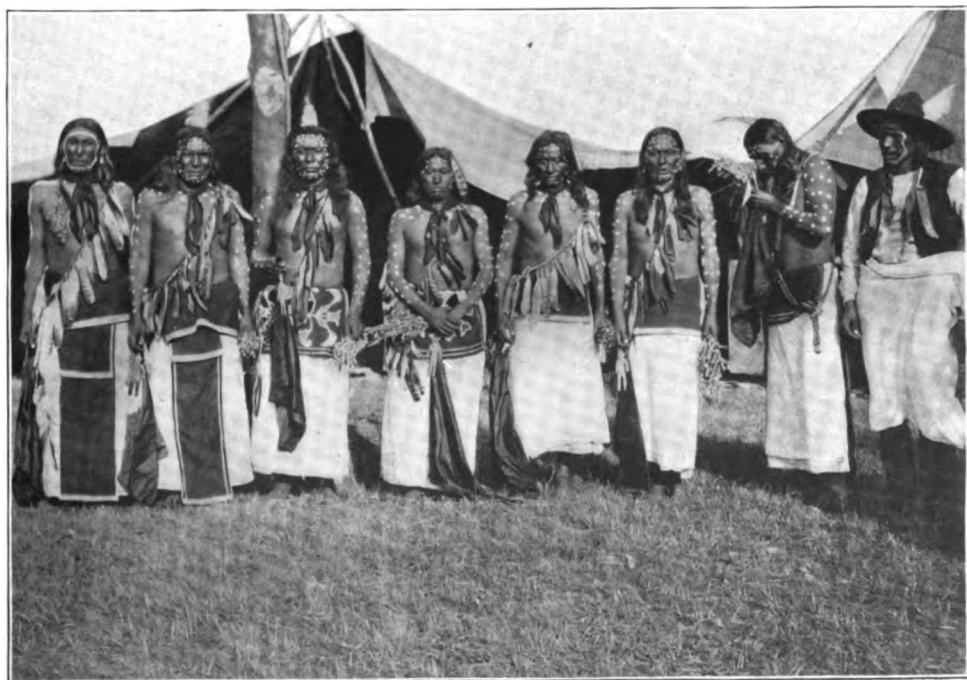


FIG. 2

FIG. 1. Costume of seventh group of dancers.
FIG. 2. Costume of eighth group of dancers.

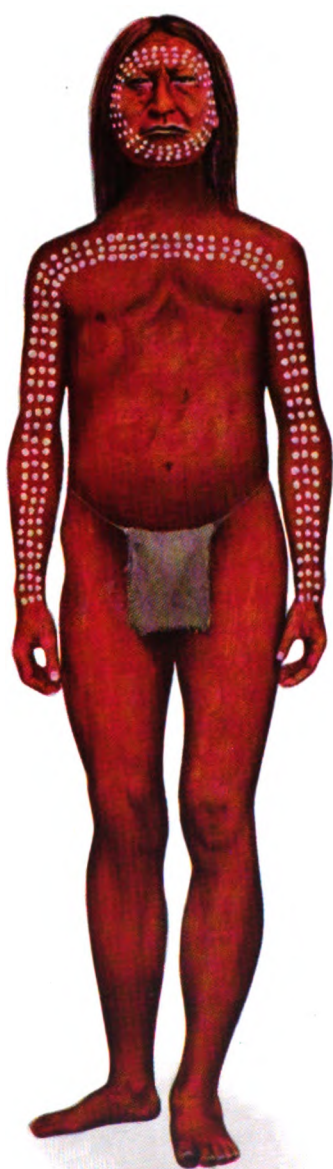


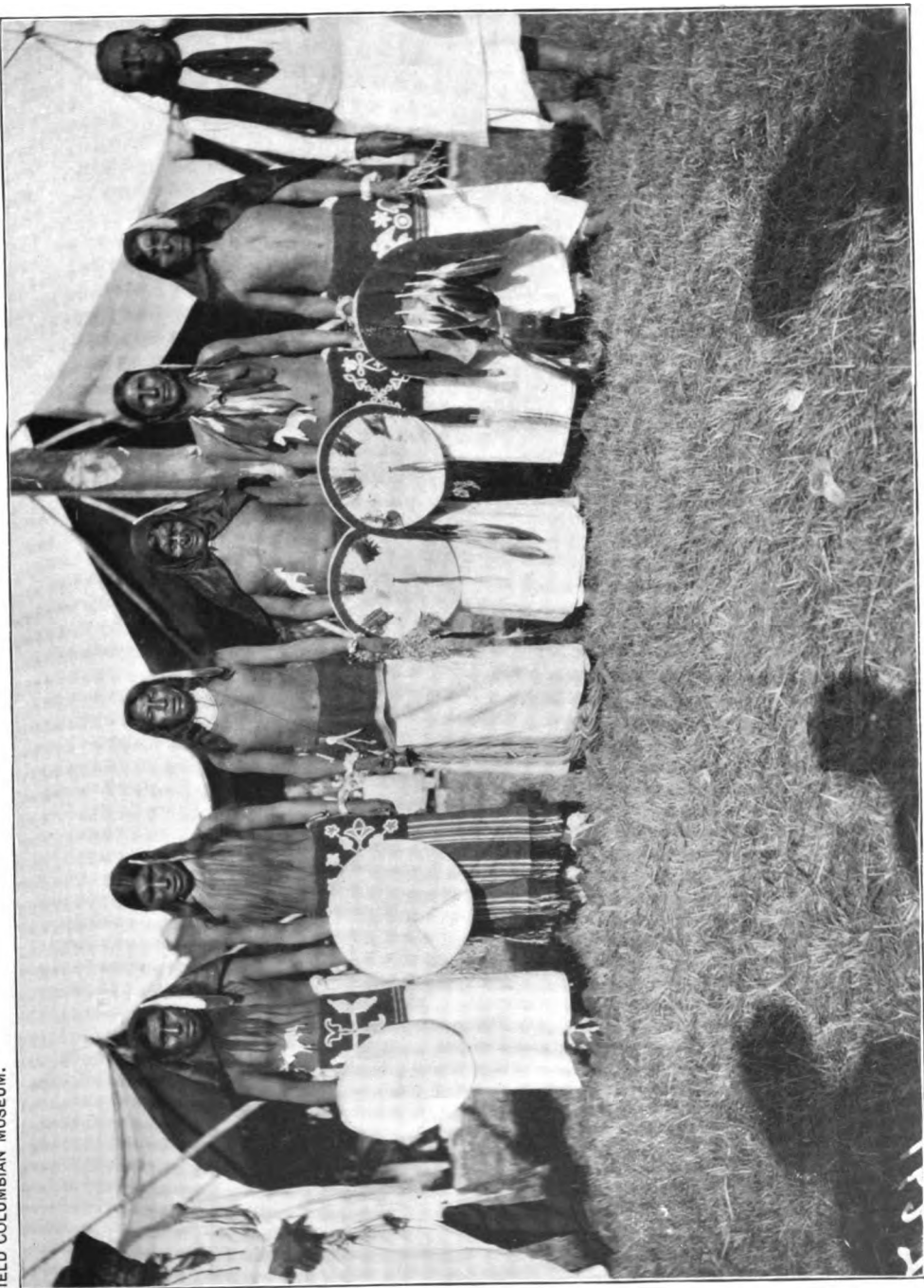
FIG. 1



FIG. 2

FIG. 1. First paint of eighth group of dancers.

FIG. 2. First paint of part of ninth group of dancers.



General view of camp and Sun dance lodge, fourth day.



FIG. 1



FIG. 2

FIG. 1. First paint of part of ninth group of dancers.
FIG. 2. Second paint of fifth group of dancers.



FIG. 1



FIG. 2

FIG. 1. Third paint of second group of dancers.

FIG. 2. Third paint of grandfather of third group of dancers.

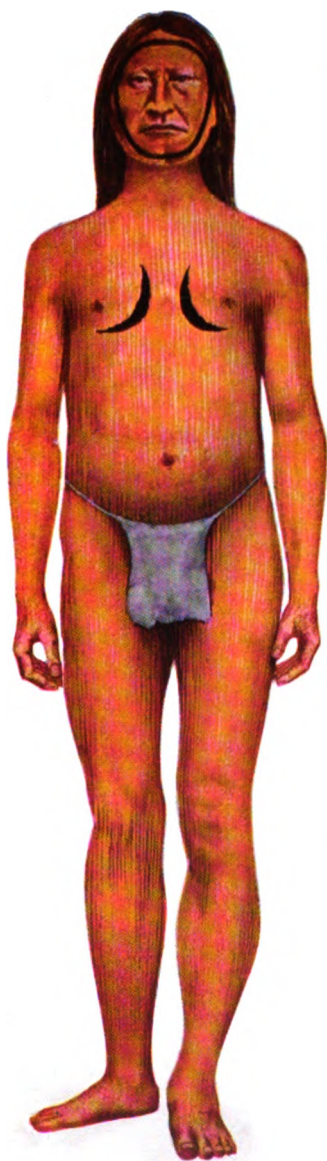


FIG. 1

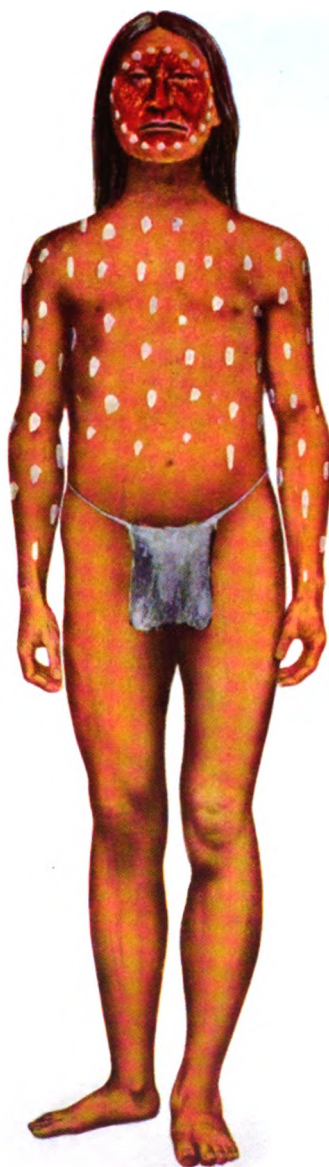


FIG. 2

FIG. 1. Third paint of grandfather of fourth group of dancers.
FIG. 2. Third paint of sixth group of dancers.



FIG. 1



FIG. 2

FIG. 1. Third paint of grandfather of seventh group of dancers.
FIG. 2. Third paint of seventh group of dancers.



FIG. 1



FIG. 2

FIG. 1. Third paint of grandfather of eighth group of dancers.
FIG. 2. Third paint of eighth group of dancers.

FIELD MUSEUM OF NATURAL HISTORY.

PUBLICATION 130.

ANTHROPOLOGICAL SERIES.

VOL. VII, No. 3.

CATALOGUE OF BRONZES, ETC., IN FIELD
MUSEUM OF NATURAL HISTORY

Reproduced from Originals
in the National Museum of Naples.

BY

F. B. TARBELL,

Professor of Classical Archæology,
University of Chicago.

GEORGE A. DORSEY,
Curator of Department.



CHICAGO, U. S. A.

June, 1909.

PREFACE

The objects described in the following catalogue are reproductions, made by the firm of Sabatino De Angelis and Son, of originals in the National Museum of Naples. The material is bronze, except where some other material is expressly mentioned. With a few exceptions these objects constitute a fairly representative selection from among the bronze utensils, instruments, and articles of furniture in the great Neapolitan collection; and while not exact in every particular, they do, nevertheless, give a fairly correct idea of the originals. Inasmuch, therefore, as a complete and scientific account of the Naples bronzes has never been issued, it has seemed worth while to prepare a somewhat detailed catalogue, with illustrations, of these reproductions. It has, of course, been out of the question to furnish particulars as to technical processes employed in manufacture, such as might be expected from a catalogue of originals. And it has been equally impossible in most cases to make out to what extent the originals have been repaired since their discovery, or to what extent objects have been combined without proof. Some suspicious circumstances have, however, been noted under Nos. 70 and 73. The question would be an interesting one to follow up; but even if some liberties may have been taken in the past which a scrupulous director of a museum would not take to-day, there is not the slightest reason to suspect any essential falsification of the witness of these objects to ancient life.

The great majority of the Neapolitan bronzes come from the Campanian cities buried by the eruption of Vesuvius in 79 A. D. These objects are designated in the following catalogue as Roman. In regard to the precise sources of many of them, exhumed in the earlier periods of excavation, great uncertainty prevails, and it is not uncommon to find even the most reputable authorities disagreeing. An extreme instance is afforded by the candelabrum given as No. 70 in this catalogue. This is assigned by the *Antichità di Ercolano* to Herculaneum, by Ruggiero, *Degli Scavi di Stabia*, to Stabiæ, and by the new *Guida illustrata del Museo Nazionale di Napoli* (1907) to Pompeii. In view of this situation, it has seemed wise to be sparing with indications of provenience. The statements under this head made by the three works just cited have been repeated when not in conflict with one another, and occasionally some other

presumably trustworthy authority has been followed. When no such authority was available, I have preferred not to run the risk of making confusion worse confounded. There is the more reason for this reticence, as the question whether a given object came from Herculaneum, Pompeii, or Stabiæ is of very little consequence.

On the other hand, it is of the utmost importance to distinguish from the homogeneous objects found in these buried cities other objects of earlier date and style found in graves of southern Italy. Of such objects the Museum of Naples possesses a considerable number, jumbled up in the exhibition rooms with the mass of things from Herculaneum and Pompeii. Some of these earlier products are represented in the present collection, and these, so far as recognized, have been grouped together under the category of "Pre-Roman Objects." The task of distinction has not always been easy. In one instance (No. 7) I have ventured to reject the explicit statement of the official inventory of the Naples Museum, which I have consulted on this point as on several others. I can only hope that in this attempt at classification no serious mistakes have been made.

For purposes of identification it has seemed desirable to give for each piece the inventory number attached to it in the Naples Museum. In determining these, it has been necessary to rely on the indications, not always self-consistent, afforded by De Angelis in his catalogue and on the copper tags attached to his products, with such confirmation and correction as could be obtained from books and photographs. Whenever any reason has been discovered for doubting a number, an interrogation mark has been used. Doubtless some errors have crept in, but they ought not to be numerous.

The attempt has not been made to give a complete list of the places of publication of individual objects, but rather to refer to the most important, as well as to the most accessible. Overbeck's *Pompeii* is cited by its fourth edition (1884), and Mau's *Pompeii*, translated by Kelsey, by its revised edition (1902).

Professor M. H.^a Morgan, of Harvard University, has given me the benefit of his advice on two or three matters, and Mr. H. F. De Cou has corrected and extended my notes at numerous points. To both of these gentlemen I herewith express my thanks.

ABBREVIATIONS

Ant. di Erc. = *Antichità di Ercolano.*

C. I. L. = *Corpus inscriptionum Latinarum.*

Jahrb. des arch. Instituts = *Jahrbuch des kaiserlich deutschen archäologischen Instituts.*

Mus. Borb. = *Real Museo Borbonico.*

Not. d. Scavi = *Notizie degli scavi di antichità.*

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PRE-ROMAN OBJECTS

1. (24101) GREEK HYDRIA

Shape similar to that of the Attic earthenware hydria of the late sixth and early fifth century B. C. (*British Museum Catalogue of Vases*, II, p. 5, Fig. 14), but somewhat more slender. On the lip, bead and egg patterns. On the shoulder, tongue pattern. Around the body, at the height of the lateral handles, a guilloche between groups of incised lines. On the Lesbian cyma of the foot a pattern consisting of leaves alternating with fractional palmettes(?). The lateral handles are edged with bead pattern, and each bears in relief two identical nude male standing figures, placed head to head; the attachments have the form of palmettes. The upright handle, forming a curve of double flexure, is ornamented with three bead patterns; the lower attachment has the form of a Gorgon's face and arms, with the addition of the foreparts of two horses; at the upper termination of the handle is a lion's head, with open mouth and protruding tongue, and with mane running back some distance along the handle.

Naples 73144. Locri. Late 5th century B. C. *Mus. Borb.* III, LXII. For the Gorgoneion see Furtwängler in Roscher, *Lexikon der griech. u. röm. Mythologie*, I, 1712. For the horses cf. De Ridder, *Bronzes de l'Acropole*, Nos. 145-148, 197; for the nude male figures, ib. No. 168.

2. (24095) GREEK PITCHER

Around the trifoliate lip, an egg pattern. On the shoulder and the lower part of the body, tongue patterns, between which is a guilloche. The handle is ribbed.

Naples 73047. Fifth (?) century B. C.

3. (24097) GREEK PITCHER

Around the trifoliate lip, bead and egg patterns. On the shoulder, incised encircling rings. On the body, tongue pattern. The lower attachment of the ribbed handle has the form of a siren with recurved wings, her feet resting on a palmette.

Naples 69046. Fifth century B. C.

4. (24091) PITCHER

The receptacle rests on a high support, which has a corrugated border, three claw feet and pendent palmettes between the feet. On the shoulder is a tongue pattern. The extravagantly elongated neck is encircled at two points with collars, and the trefoil lip is corrugated vertically. The flat, three-ribbed handle is supported by an openwork relief, representing a four-horse chariot and charioteer in front view. Below the chariot is a lion's mask and at each side the forepart of a snake. Long-stemmed palmettes connect the heads of the outer horses with the handle. At each end of the upper attachment of the handle is a disk ornamented with a rosette.

Naples 69089. Ruvo (according to Monaco, *Handbook to the Naples Museum*).

5. (24046) PITCHER

The lower attachment of the handle has the form of a palmette.

Naples 69156. Pitchers of the type represented by this and the following specimen are common in Italian tombs of the fifth century B. C. See Gsell, *Fouilles de Vulci*, p. 518.

6. (24047) PITCHER

The ribbed handle has a leaf-shaped attachment below.

Naples 69154. See preceding note.

7. (24098) BASIN

The deep bowl is united to a support in the form of a fluted ring with three claw feet. On the lip, an egg pattern. Each of the two fixed handles represents two elongated lions, with an upright floral ornament between them, while the attachments end in snakes' heads, broad and flat.

Naples 73549. *Mus. Borb.* VI, LXII, 2. Although ascribed in the inventory of the Naples Museum to Herculaneum, this basin appears on the evidence of style to be of the sixth century B. C., and probably Greek. Cf. the archaic basin from Lucania, *Not. d. Scavi*, 1897, p. 164, Fig. 10.

8. (24088) BASIN

Deep, almost hemispherical, bowl without base or feet. On the convex rim, a tongue pattern, interrupted at four equidistant points by palmettes and encircled by a bead pattern. If there were handles originally, they have disappeared.

Naples 73697. Fifth-fourth century B. C.

9. (24093) BASIN

Shallow bowl without base or feet. Two plain handles, which play in bobbin-like attachments.

Naples 76583. Fifth-fourth century B. C.

10. (24176) CORDED CISTA

The cylindrical vessel has nine horizontal rings. There are three low cylindrical feet placed horizontally. The two bails are spirally grooved in imitation of ropes for the greater part of their length; they swing in loops formed by strips of bronze riveted to the vessel.

Naples 68881. Fifth century B. C. Found near Nocera in Campania. *Bullettino archeologico napoletano*, N. S., V (1857), Pl. III. On vessels of this type, called in Italian *ciste a cordoni*, see Mau in Pauly-Wissowa, *Realencyclopädie*, s. v. *cista*, and the authorities there cited.

11. (24262) SMALL PAIL

The shoulder and the lower part of the body of the vessel have two similar bands of ornaments, each consisting of two rows of leaf-shaped figures, the points of the upper row directed downward, those of the lower row upward. Between the two bands are two pairs of incised horizontal rings. The single bail, made of stout wire, has a loop at the top. The attachments are in palmette form.

Naples 68871. This pail is probably identical with one figured in the *Bullettino archeologico napoletano*, N. S., V (1857), Pl. III. In that case it was found near Nocera in Campania.

12. (24279) PAIL

Around the lip, egg pattern. Two plain bails, whose attachments terminate in palmettes below. The three feet spool-shaped.

Naples 68865. *Mus. Borb.* IV, XII, 2; Overbeck, *Pompeii*, Fig. 241, d; Mau-Kelsey, *Pompeii*, Fig. 204, d. For the shape compare the more elaborate specimen in the British Museum (*Catalogue of Bronzes*, No. 650, p. 107).

13. (24266) PAIL

The vessel is without ornamentation. The single bail is of iron, and is bent into a sort of loop at the top. The attachments end in dogs' (?) heads.
Naples 110740.

14. (24277) PAIL

The unusually thin vessel is without ornamentation. The single bail was of iron, now mostly corroded away.
Naples 68864.

15. (24250) ETRUSCAN CANDELABRUM

Three claw-footed legs. Plain shaft encircled by two rings below and by three and then two disks above. Four arms terminating in spikes for candles. Surmounting the shaft is a rudely modeled cock.
Naples 73150.

16. (24258) CANDELABRUM

Base three-legged, with openwork ornament. Two sections of the shaft are pentagonal and are ornamented with incised rosettes and other patterns. The remainder of the shaft is cylindrical and horizontally corrugated. The capital is quasi-Corinthian. From its top rises the candle holder, shaped somewhat like a flower on its stem. On the exterior of the holder are incised patterns; within is an upright spike for a candle.

Naples 73195. Nocera. Quaranta, *Di un candelabro di bronzo trovato nelle vicinanze dell' antica Nuceria Alfaterna*; Daremberg et Saglio, *Dictionnaire des antiquités*, I, Fig. 1080.

17. (24220) LAMP

The shallow, cylindrical receptacle for oil is ornamented on the edge with bead pattern and below that, with a tongue pattern. There are three equidistant nozzles for wicks and a mask of Silenus, the hollow space behind which does not communicate with the receptacle. In the center rises a quasi-Doric column surmounted by a siren with folded wings. Above her head is a ring, by which the lamp could be carried.

Naples 72198. Fifth century B. C. *Mus. Borb.* XV, xxii Weicker, *Der Seelenvogel*, p. 192.

ROMAN OBJECTS

CHEST

A well-to-do Roman needed a strong box in which valuables could be kept. This often stood in the atrium of the house. Such was the case with the original of the chest here exhibited.

18. (24283) CHEST

The chest is of wood (?), sheathed with iron and finished with bronze trimmings. On the front are various heads and busts, as follows: in the lower row a maenad, ivy-crowned, between two Cupids, one having an ivy-wreath around his neck and the other a crown of grape clusters on his head; in the upper row a boar's head between a Diana, characterized by her quiver, and a maenad, wearing a fawn's skin; above the boar, a lion's (?) head. For raising the lid there is a handle, formed of two palmettes. The fastenings of the lid are at the two ends of the chest.

Naples 73021. Pompeii. De Longpérier. *Revue archéologique*, 1868 2. Pl. xx and p. 171; Mau-Kelsey, *Pompeii*, Fig. 120. [The boar's head is missing from this reproduction.]

COUCHES

The Romans reclined at dinner upon couches, which were similar to their beds. The typical dining-room contained three couches, each intended to accommodate three persons. The "upper" couch (*lectus summus*) had a headboard, the "lower" (*lectus imus*) a footboard. See Mau-Kelsey, *Pompeii*, pp. 263, 367, 368; Ransom, *Studies in Ancient Furniture*, p. 32. The three couches of a set would naturally be of a similar pattern, and in particular the two pairs of curved end-rests (*fulcra*) would correspond. The descriptions of the four following objects have been written on the assumption that these objects in their original form were dining couches rather than bedsteads.

19. (24299) COUCH

Parts of two or three couches, improperly restored as a single couch with five legs.

Naples 72985.

20. (24289) COUCH

Parts of one or more couches improperly restored as a seat.

Naples 111764. There is probably no warrant for the curving form given in the restoration to the two long sides.

21. (24282) "BISELLIUM"

Parts of two or three couches, improperly restored as a seat. The two *fulcra* in front end in horses' heads above and have busts of bearded, horned satyrs on the medallions below. Those at the back end in heads of aquatic birds above and have masks of Medusa below. The rails are inlaid with copper and silver in alternating meanders and rosettes.

Naples 72988. Pompeii. *Mus. Borb.* II, xxxi, 1; Overbeck, *Pompeii*, Fig. 227.

22. (24306) "BISELLIUM"

Parts of two or three couches improperly restored as a seat. The two *fulcra* in front end above in mules' heads and have busts of bearded, horned satyrs, ivy-crowned, on the medallions below. Those at the back end above in heads of aquatic birds and have masks of Medusa on the medallions below. The rails in front are inlaid with copper and silver in alternating meanders and rosettes. Each foot has an inlaid garland and rosette, and there are still other inlaid patterns on the legs.

Naples 72992. Pompeii. *Mus. Borb.* II, xxxi, 2; Overbeck, *Pompeii*, Fig. 227. The illustration shows two satyrs, one of which is now missing.

TABLES AND STANDS

The light tables or stands represented in this collection were used in Roman houses for supporting vases and other such objects. See Overbeck, *Pompeii*, p. 429; Mau-Kelsey, *Pompeii*, p. 369.

23. (24259) ROUND TABLE

Three claw-footed legs, resting on a low, three-armed, molded base. They are ornamented with an elaborate pattern of scrolls, wings, palmettes, etc., in the midst of which is an archaistic head of Hercules, bearded and wearing a lion's skin. They are united by three scrolls attached to an upright, molded centerpiece. Higher up, the legs take the form of sphinxes, from between whose wings rise floral stems. The circular top rests on a three-armed support attached to these stems. The high rim around the tray is adorned with garlands of leaves and fruits suspended from ox-skulls.

Naples 72905. Perhaps from Herculaneum. *Mus. Borb.* IX, xiii; Mau-Kelsey, *Pompeii*, Fig. 191. Pernice, *Jahrbuch des archäologischen Instituts*, 1908, pp. 107 ff., argues that the round tray did not originally belong to the tripod.

24. (24281) ROUND TABLE

Claw-footed legs rest on a triangular base, consisting of three molded, cylindrical supports, connected by crossbars. Near the top each leg takes the form of the forepart of a hound springing upward from a group of leaves. A three-armed brace connects the legs.

Naples 78613.

25. (24288) RECTANGULAR TABLE

Four legs, each ending below in a hoof and having a horse's head near the top. The legs are connected in such a way that the top can be raised or lowered. The frame of the top has inlaid rosettes in front.

Naples 111047. Pompeii. *Not. d. Scavi*, 1876, p. 27. According to this record there appears to have been evidence that the original top was of wood, as in this reproduction.

26. (24290) RECTANGULAR TABLE

The four legs are connected in such a way that the top can be raised or lowered. They end below in claw feet on round, molded bases. Above they are encircled with acanthus and other leaves, from which emerge young satyrs, each holding a rabbit under the left arm. The legs, below the acanthus leaves, are ornamented with elaborate floral patterns, inlaid in silver (?), while other less elaborate patterns are inlaid on the adjustable connecting pieces and the frame of the marble top.

Naples 72994. Pompeii. *Mus. Borb.* XV, vi; Overbeck, *Pompeii*, Fig. 230, c.

27. (24291) STAND

Four claw feet resting on round, molded bases support a rectangular pedestal, on whose upper surface, at each corner, is an inlaid copper rosette. On the center of this pedestal is a smaller, round pedestal, on which is a Victory poised upon a sphere. With her right hand she supports against her shoulder a trophy (cuirass, helmet, shield and sword, attached to a cross). In her left hand there may have been a palm branch. On the sphere are a star and a crescent of copper inlay. Behind the Victory is a rectangular pillar, unusually elongated, but otherwise typical, surmounted by a bearded head representing Hermes. Above the head the support assumes a vase-like form, upon which is a four-armed rest.

Naples 72987. Pompeii. Fiorelli, *Scavi di Pompeii dal 1861 al 1872*, p. 163, No. 140. According to this notice there was a small square of marble on the four-armed rest. The whole probably formed a stand for some light object, such as a small vase.

28. (24159, 24297) TRIPOD AND TRAY

The round tray has a flange, which rests upon the tripod, without being attached to it. The tripod is adjustable. The legs are claw-footed and have leaf and other ornaments, one of which appears to represent the head and part of the body of a serpent.(?)

Naples 73950? *Mus. Borb.* V, LX, 4; Overbeck, *Pompeii*, Fig. 230, b.

29. (24164) TRIPOD

The tripod is adjustable. The flat legs are claw-footed and have leaf-shaped terminations above. These must have supported a round tray, like that of No. 28.

Naples 73952.

FOLDING STOOLS

The two folding stools which follow resemble in construction the curule seat (*sella curulis*), which was used as a symbol of office by Roman municipal magistrates, as well as by the higher magistrates of Rome itself. Perhaps, as is commonly believed, these specimens actually served as *sellae curules*; but possibly they were for ordinary domestic use. See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *sella*.

30. (24305) FOLDING STOOL

The legs end below in the heads of animals, holding in their open mouths transversely ribbed pieces, which rest upon the floor.

Naples 73153. *Mus. Borb.* VI, xxviii.

31. (24300) FOLDING STOOL

The legs end below in animals' heads, similar to those of No. 30, but fantastically prolonged into a sort of proboscis, which rests upon the floor.

Naples 73152. *Mus. Borb.* VI, xxviii. The design of garlands on the modern wooden frame is said in the text of the *Museo Borbonico* to be copied from the impression left by the original ivory (?) frame.

OTHER FURNITURE

32. (24162) CHAIR

Only the bronze portions are antique.

Naples 111050. *Pompeii. Not. d. Scavi*, 1876, p. 27.

33. (24284) BENCH

The legs are set a good way in from the ends. They curve outward, and each pair rest on a flat cross-bar.

Naples 73017. From the so-called Stabian Baths of Pompeii (?).

34. (24280) BASIN

In the center of the basin are patterns of silver and copper inlay. Around the edge is an egg-and-dart pattern. The basin rests upon a marble support, which is decorated with downward-pointing leaves and fruit-stems.

Naples 72990. The statement of Monaco that this basin is from the Temple of Isis at Pompeii appears to be without foundation. Probably it is from a private house, like the marble basin shown in Overbeck, *Pompeii*, Fig. 236.

LAMPS

Candles of wax and of tallow were familiar to the ancient Romans, but their use seems to have been confined to the poor. Lamps, in which olive oil was burned, were in much more general use. The cheaper ones, which have survived in immense numbers, are of earthenware, but bronze lamps were not rare. They are small, and have usually one, two, or three nozzles for wicks. The aperture for filling the lamp is provided with a removable cover. If the lamp was to be carried about, it has a handle, often of ornamental form. Many lamps are furnished with chains for suspension.

35. (24212, 24308) LAMP

Three nozzles. Handle formed of two curving stems, attached above to a heart-shaped plate, which is ornamented at top and bottom with palmettes. On the cover a dancing (?) youth, poised on his right foot and looking backward. He is nude, except for a loin-cloth; on his head is a peaked cap; from his right hand a pick-wick depends by ring and chain. The small pedestal to which the foot of the statuette is attached is furnished with two projections corresponding to two slots. Except when the statuette is so turned that the projections slip through the slots, the lifting of the figure lifts the entire cover.

Naples 72254. *Ant. di Erc.* VIII, xxviii; *Mus. Borb.* IV, LVIII; Overbeck, *Pompeii*, Fig. 231. o; Mau-Kelsey, *Pompeii*, Fig. 196.

36. (24237) LAMP

One nozzle. The handle resembles two stems, attached below by simple leaves, drawn together at the middle by a band, and united above to a heart-shaped member. To the point of this member the cover is attached by a chain and rings. Towards the front are rosettes, one on each side, connected by a stem passing underneath the lamp.

Naples 72221.

37. (24239) LAMP

This lamp resembles No. 36 in design, but is smaller and somewhat simpler. The cover is missing.

Naples 72223.

38. (24257) LAMP

One nozzle. The handle is attached below by a mask of Silenus (?), and its free upper end is modeled as a lion's head.

Naples 72327. *Mus. Borb.* VI, XLVII, 3 shows a similar handle.

39. (24213) SUSPENSION LAMP

Three equi-distant arms end in nozzles for wicks. The body of the lamp is ornamented with a festoon of leaves and ribbons and with three masks.

Naples 72180. *Herculaneum. Ant. di Erc.* VIII, LI; *Mus. Borb.* VI, XLVII, I; Overbeck, *Pompeii*, Fig. 231, q; Mau-Kelsey, *Pompeii*, Fig. 197.

40. (24255) SUSPENSION LAMP

Two nozzles. On each side the forepart of a bull. Where the body of the lamp begins to pass into the nozzle at either end there is a sort of stem, going underneath and terminating above in a flower on each side. On the top of the lamp are two ducks, their heads bent back to form rings for the suspension chains. The inscription-plate gives the owner's name as Decius Junius Proculus.

Naples 72166. *Pompeii. Mus. Borb.* XVI. Frontispiece. The inscription (*C. I. L. X.* 8071, 41) reads: D · IVNI PROCVLLI.

41. (24253) SUSPENSION LAMP

Three nozzles. The body is adorned with a festoon of leaves and ribbons and three differing masks,—one of them at least a theatric mask. The cover is in the form of a fluted vase, its bottom perforated to permit the introduction of oil into the lamp. This cover is so contrived that it cannot be removed except in one position, which allows two projections to slip through two corresponding slots in the mouth of the lamp.

Naples 72181.

42. (24225) LAMP WITH FOLDING HANDLE

There is one nozzle, just behind which there passes under the lamp a sort of stem, ending in rosettes above. The handle, hinged at the middle, is attached to the lamp by two heads of aquatic birds.

Naples 72336. *Stabiae. Ant. di Erc.* VIII, LV. The illustration shows a cover, attached by a chain to the inner end of the handle. This cover appears to be now missing.

43. (24218, 24023) NIGHT LAMP AND SAUCER

The egg-shaped body of the lamp is loaded with lead in its lower part to ensure stability. The cylindrical tube for the wick has a slit on one side to provide contact with the oil. When the hinged cover was shut down, the flame was largely concealed. There is a short flat handle. The shallow plate or saucer, found with the lamp, may have been used with it.

Naples 72298. *Stabiae. Ant. di Erc.* VIII, LV.

CANDELABRA

The word *candelabrum*, originally signifying a candle holder (cf. Nos. 15, 16), came to be applied to lamp standards, which resembled in construction the candle holders. The essential parts of one of these lamp standards are: (1) a three-footed base; (2) a shaft; (3) a disk for a single lamp. Tall candelabra of this type stood on the floor; short ones, like No. 66, on tables. The name *candelabra* is further applied to other lamp holders of elaborate design, such as Nos. 67-73. Smith, *Dictionary of Greek and Roman Antiquities* and Daremberg et Saglio, *Dictionnaire des antiquités*, s. v. *candelabrum*; Mau-Kelsey, *Pompeii*, p. 372.

44. (24241) CANDELABRUM

The horizontal portion of each leg ends in the head of some feline animal, which grips in its jaws the claw foot. On the upper surface of the leg is a leaf with recurved point. Between the legs are double palmettes with female masks (Medusa?) at the center. The fluted shaft rises from an ornamented socket or base. The vase-like top is ornamented with various patterns in relief.

Naples 73046.

45. (24238) CANDELABRUM

This candelabrum resembles No. 44 in structure and in ornamental details, but is smaller.

Naples 73049. *Ant. di Erc.* VIII, LXXVIII (?)

46. (24236) CANDELABRUM

Between the claw-footed legs are open-work palmettes. Acanthus leaves, starting from the base of the shaft, extend on to the upper surfaces of the legs. The shaft is fluted. The vase-like top is ornamented with various patterns in relief.

Naples 73032.

47. (24229) CANDELABRUM

The three legs have an unusual amount of curvature, and the claw feet rest on rectangular molded bases. Between the legs are double palmettes. The shaft, rising from an ornamented socket, is surrounded below by four rows of leaves, and above these is fluted with alternately deep and shallow channels. The vase-like top has comparatively little ornamentation.

Naples 73048.

48. (24228) CANDELABRUM

Between the claw-footed legs are relatively large tragic masks in horizontal position. The shaft is fluted. The vase-like top is ornamented with patterns in relief.

Naples 73050.

49. (24244) CANDELABRUM

Between the claw-footed legs are ornaments, each consisting of the head of a horned and bearded satyr and of a system of palmettes. The transition

from legs to shaft is covered by three inverted acanthus leaves. The shaft, which springs from a group of conventionalized leaves, is fluted with alternately deep and shallow channels and is surmounted by a fantastic three-cornered capital, whose angles are formed by the foreparts of winged monsters. Upon this capital is a vase-like top, ornamented with patterns in relief.

Naples 73045.

50. (24245) CANDELABRUM

There are long leaf ornaments on the upper surfaces of the claw-footed legs. The fluted shaft springs from a sort of calyx, and is surmounted by a modified Ionic capital with diagonally placed volutes. Upon the capital is a female head, and upon this the lamp-support, its disk edged with bead and egg-and-dart ornaments.

Naples 73051. *Ant. di Erc.* VIII. LXXVII.

51. (24247) CANDELABRUM

The claw feet rest upon open-mouthed frogs. Between the legs are palm-ettes. The lower part of the shaft is encircled with inverted leaves, three of which extend on to the upper surfaces of the legs. The main portion of the shaft is fluted and is surmounted by a bell-shaped capital. Upon this stands a triple herm,—three male figures, modeled down to the loins and carrying on their shoulders a he-goat, a calf (?) and a lamb (?). The one with the he-goat is himself horned and probably represents the god Pan. From the center of the triple herm rises a short stem, which expands into the lamp-support.

Naples 73055.

52. (24232) CANDELABRUM

The claw feet rest on round, molded pedestals. Between the legs are leaf-like ornaments bearing palmettes on their upper surfaces. The socket from which the fluted shaft rises is ornamented with tongue patterns. The capital is bud-shaped, with heads of aquatic birds emerging from between the sepals. Two rows of leaves encircle the base of the top. The disk for the lamp is scalloped.

Naples 73042.

53. (24256) CANDELABRUM

The three legs imitate human right legs. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft surmounted by two terminal busts. These seem to have each a pair of small wings and may be intended for Cupid and Psyche. The smaller adjustable shaft bears a vase-like top.

Naples 113417. *Pompeii. Not. d. Scavi*, 1880, p. 152.

54. (24230) CANDELABRUM

Feet and shaft are formed by three serpents twisted together. From between their heads rises the vase-like top.

Naples 109715.

55. (24233) CANDELABRUM

Legs and shaft imitate a reed-like plant, which divides above into three branches, supporting the disk.

Naples 72172 (?) *Ant. di Erc.* VIII. LXXII (?).

56. (24242) CANDELABRUM

The three feet are connected by means of recurved leaves, volutes and palmettes to the corners of a base, whose three sides are bordered with leaf-and-dart patterns and whose edges bear bead patterns. The transition from base to shaft is effected by three inverted palmette leaves. The fluted shaft is apparently conceived as made up of separate rods, held together at one point by a sort of ferule. From the shaft rises the vase-like top, decorated with leaves.

Naples 73023.

57. (24231) CANDELABRUM

Above the three claw feet is a plate-like member, elaborately ornamented with concentric patterns on its upper surface and its edges. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns, even on the upper surface where the lamp rested.

Naples 73087. *Mus. Borb.* I. xi.

58. (24246) CANDELABRUM

Above the three claw feet is a plate-like member, decorated with a laurel wreath and other patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with leaf and other patterns.

Naples 73090.

59. (24234) CANDELABRUM

Above the three claw feet is a plate-like member, decorated with various concentric patterns. From a socket on the center of the plate rises the fluted shaft. Above the shaft transitional members lead to the vase-like top, all profusely decorated with floral and other patterns.

Naples 73091.

60. (24248) CANDELABRUM AND LAMP

The three feet, which imitate no natural form, are constructed as if hinged at the middle. Above them is a plain disk, convex on its upper face. From the center of this, without any ornamental socket, rises the fluted shaft. Above the shaft is a simple, unornamented top. Furthermore, this candelabrum carries a lateral lamp-rest, which can be slid up and down the shaft and held in place by a pin. On this rest is a single-wick lamp, with ring handle and with bead pattern around the upper surface.

Naples 73151. *Mus. Borb.* XVI, Frontispiece.

61. (24249) CANDELABRUM

The comparatively inartistic feet do not imitate any natural form. Above them is a circular plate, bearing on its center a molded base, from which rises the plain rectangular shaft. Two terminal bearded heads surmount the shaft, one with ram's horns and ivy wreath representing Ammon, the other with broad head-band, probably Dionysus. The smaller adjustable shaft bears a top in the form of a vase (crater), with handles of twisted wire.

Naples 73095. *Ant. di Erc.* VIII, LXX.

62. (24252) CANDELABRUM

The three legs in their lower parts imitate dolphins with small shells in their mouths. Between the legs are scallop shells, partially joined to one another and, above, to the central member. On this is a molded base, from which rises the plain rectangular shaft, surmounted by two terminal female busts. One of these has on a Phrygian cap, the other the skin of an elephant's head (?). The smaller, adjustable shaft bears a vase-like top.

Naples 113424. Pompeii. *Not. d. Scavi*, 1883, p. 136.

63. (24251) CANDELABRUM

Cloven-footed legs, on whose horizontal parts are recurved leaves; between them, broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal heads representing Hercules and Omphale, the latter having her head covered with a lion's skin. The smaller, adjustable shaft bears a vase-like top.

Naples 120261. Pompeii. *Not. d. Scavi*, 1890, p. 221.

64. (24243) CANDELABRUM

The legs end in cloven hoofs. The horizontal portion of each leg is covered by two long narrow leaves, the end of the one below rolled into a scroll, that of the one above recurved. Heads of marine monsters project from the central member and rest upon the legs. Between the legs are broad, flat shells. From a molded base rises the rectangular shaft, surmounted by two terminal busts representing a satyr and an ivy-crowned maenad. The smaller adjustable shaft bears a vase-like top.

Naples 111228.

65. (24254) CANDELABRUM

The legs resemble those of No. 60. Above them is a circular plate, from which rises the hollow cylindrical shaft, encircled at the top by four bands. The smaller adjustable shaft bears a vase-like top.

Naples 72197.

66. (24235) CANDELABRUM

This specimen resembles No. 55, but on a much reduced scale.

Naples 72115.

67. (24223) CANDELABRUM

A Silenus is seated upon a rock and somewhat turned to the left. With his left hand he grips the neck of a partially filled wine-skin, which hangs over his left arm. The top of his head is bald; his hairy body is nude, except for a single garment carelessly draped. Behind him is a twisted stalk, bearing acanthus leaves at intervals and dividing into two branches, which support each a lamp-rest.

Naples 72206. *Mus. Borb.* IV, LIX, 1; Overbeck, *Pompeii*, Fig. 233. d.

68. (24222) CANDELABRUM

The three-stepped, rectangular pedestal is supported by claw feet resting on low round bases. On the pedestal stands a drunken Silenus. He has thick-soled shoes on his stumpy feet and a loose garment hanging from his shoulders. To his back is attached a cluster of leaves, from which spring two diverging branches carrying each a lamp-rest. In the crotch of the branches is perched a parrot.

Naples 72199. *Herculaneum. Ant. di Erc.* VIII, LXIV; *Mus. Borb.* VII, xxx.

69. (24216) CANDELABRUM

Four claw feet are attached by volutes and palmettes to the rectangular pedestal. At the front is a rectangular recess, with a semicircular projection within the recess. On the back part of the main pedestal is a small square pedestal, from which rises a fluted column, ending in a vase-like top. This bears three arms, from each of which is suspended a lamp. Two of these are single-wick lamps, closely similar in design, with handles ending above in horses' heads. The third has two nozzles, has a lion's head on each side, and rings, formed of birds' heads and necks, for the suspension chains. On the main pedestal, in front of the column, is an octagonal altar with a pointed object on top intended to represent flame. The vertical faces of the main pedestal, of the lower part of the altar, and of the column pedestal are enriched with palmette-and-lotus patterns and other patterns in relief.

Naples 72195. *Mus. Borb.* VIII, Pl. xxxi.

70. (24217) CANDELABRUM

Four claw feet resting on round, molded bases. Square pedestal, from the center of which rises an Ionic column, the fantastic capital having a female mask on each of its two principal faces. From the abacus of the capital spring four scroll-shaped supports, each carrying a suspended lamp. Two of the lamps (one of them accompanied by a pick-wick) are of similar design, each having a curved handle ending above in a horse's head. One (with missing cover) has a plain tablet, presumably intended for the owner's name (cf. No. 40).

Naples 72191. *Ant. di Erc.* VIII, Pl. LXVII. The illustration shows only two lamps, which are not identical with any two of the present four.

71. (24226) CANDELABRUM

Four claw feet connected by acanthus leaves to the rectangular, molded pedestal. On the back part of the pedestal is a realistic tree-trunk, dividing at the top into four branches. These, with a smaller, lateral branch, carry five suspension lamps of varying designs. One of these has lions' heads and bird's neck rings like one of No. 69. The lateral branch appears to have been designed to carry two lamps, one of which is missing.

Naples 72231. *Ant. di Erc.* VIII, LXV; Overbeck, *Pompeii*, Fig. 233, c; Mau-Kelsey, *Pompeii*, Fig. 202.

72. (24227) CANDELABRUM

Four claw feet resting on round, molded bases are attached by volutes and palmettes to a rectangular pedestal having a semicircular recess in front. The moldings of the pedestal are ornamented with leaf-and-dart, egg and bead patterns. On the upper surface of the pedestal near the edges, are vine branches, the stems inlaid in copper, the leaves inlaid in silver, and the tendrils and grapes engraved. On one side of the pedestal is a statuette of a shepanther, on which rides a young Bacchus, nude, ivy-crowned and holding up a drinking-horn in his right hand. On the other side is a rectangular altar, on which are sticks laid cross-wise and burning. From the back part of the pedestal rises a square pillar. Near the top of this, in front, is a female mask; at the back an ox-skull. On each side of the nondescript capital is a flower in relief, and on the top an upstanding, flower-like ornament. Four ornamental curving arms diverge diagonally from the capital, each carrying a double-wick suspension lamp. One of these has on each side an elephant's head and is overarched by two dolphins, heads downward; another has above, near each

side, an eagle grasping a thunderbolt; another has on each side the forepart of a bull; and the fourth is nearly plain.

Naples 73000. Pompeii. *Mus. Borb.* II. XIII; Overbeck, *Pompeii*, Fig. 233. e; Mau-Kelsey, *Pompeii*, Fig. 201.

73. (24219) CANDELABRUM

Four claw feet resting on round, molded bases. Square, molded pedestal, having at the corners of its upper surface palmette patterns, inlaid in silver. Near the back a smaller, cylindrical pedestal, from which rises a tree-like support. This bears three branches, from each of which is suspended a single-wick lamp. One is in the form of a snail shell, with the snail protruding; the second, somewhat smaller, is in the form of a snail shell; the third has a crescent-shaped handle, with ring below.

Naples 72226. Pompeii. *Ant. di Erc.* VIII, LXVI; *Mus. Borb.* XVI, XXI. Inasmuch as the illustrations cited do not show the third lamp, this must have been subsequently added in the Museum of Naples.

CENSER

The following object, often classed with the candelabra, is evidently better adapted for burning incense, the cup-like top serving to hold charcoal.

74. (24240) CENSER

Three-sided base with claw feet. On each side of the base a double palmette ornament. The base is finished off above with Ionic volutes. The shaft has at intervals projecting rings and disks, after the fashion of a wooden shaft turned on a lathe. The cup-like top is in the form of a lotus flower.

Naples 72193. Blümner, *Kunstgewerbe im Altertum*, II, Fig. 39. As the illustration shows, the Naples Museum has a pair of these objects as closely alike as possible.

LAMP-RESTS

These low lamp-rests were set upon tables. Each has a circular top and seems to have been designed for a special lamp (Pernice, in the *Anzeiger* of the *Jahrbuch des archäologischen Instituts*, 1900, pp. 181-2). Each is supported on three claw feet. The first seven of the nine following specimens are essentially similar, consisting of disk, legs, and depending ornaments between the legs.

75. (24081) LAMP-REST

Open-work ornaments between the legs.

Naples 72249. *Mus. Borb.* VI, xxx, 1.

76. (24067) LAMP-REST

Open-work ornaments between the legs.

Naples 72246 (?).

77. (24084) LAMP-REST

Open-work ornaments between the legs.

Naples 72282 (?).

78. (24082) LAMP-REST

Palmettes between the legs.
Naples 72324.

79. (24073) LAMP-REST

Acanthus leaves between the legs.
Naples 110988.

80. (24009) LAMP-REST

Broad, notched leaves (acanthus?) between the legs.
Naples 72270.

81. (24075) LAMP-REST

Palmettes and open scrolls between the legs.
Naples 72379 (?).

82. (24076) LAMP-REST

No ornaments between the legs.
Naples 72373 (?).

83. (24072) LAMP-REST

The lamp-disk, edged with egg ornament, is joined by a central stem to a lower disk. Each of the claw-footed supports has the form above of the fore part of a winged lion.

Naples 72387.

LANTERNS

A Roman lantern consists of a small oil lamp set in the middle of a cylindrical frame, originally enclosed with some transparent substance, such as mica or horn. There is a perforated cover, which could be lifted so as to get at the lamp. A handle for carrying is connected by chains to the two upright pieces of the frame. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *lanterna*; Overbeck, *Pompeii*, p. 448; Pernice, *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, pp. 192-194.

84. (24214) LANTERN

The lamp is provided with an extinguisher, which has a long tubular outlet bent over at the top for convenience in handling.

Naples 72067. Herculaneum. *Ant. di Erc.* VIII. LVI; *Mus. Borb.* V, xii; Overbeck, *Pompeii*, Fig. 246. The original has on the cover an inscription (C. I. L. X, 8071, 55): TIBVRTI-GATIS, giving the name of the owner as Tiburtius Gates.

85. (24215) LANTERN

Naples 72066.

86. (24224) LANTERN

There is an extinguisher similar to that of No. 84.
Naples 72084.

87. (24221) LANTERN

A pickwick is attached to the bottom, where it can hardly belong.
Naples 72075.

BRAZIERS

The brazier, or open pan for burning charcoal, was the usual — in Pompeii almost the only — means of furnishing artificial heat to the living-rooms of Roman houses. Even for bathing establishments there was no more efficient system until the invention, early in the first century B. C., of the *suspensura* or hollow floor for the circulation of hot air.

88. (24287) LARGE RECTANGULAR BRAZIER

At the front corners the claw-footed legs are modeled above in the form of busts of sphinxes emerging from clusters of leaves, while the legs at the back are rectangular, but also claw-footed. The frame is battlemented, with open-work palmettes at the corners. The heifer on the front of the frame stands for Vaccula, the donor's *cognomen*. The fire-bed is missing.

Naples 73005. From the so-called Stabian Baths at Pompeii. The inscription (C. I. L. X, 8071, 48) is to be read: M. Nigidius Vaccula p(ecunia) s(ua); "Marcus Nigidius Vaccula (presented this brazier) from his private means." The closely similar brazier presented by the same Vaccula to the Baths near the Forum of Pompeii is figured in *Mus. Borb.* II, LIV.

89. (24286) RECTANGULAR BRAZIER

The feet are straight and plain. At each end of the frame is a swinging handle, its ends modeled as heads of aquatic birds. The ornamental openings in the rim are of battlement form. The fire-bed is missing.

Naples 72984.

90. (24292) RECTANGULAR BRAZIER

The claw feet rest on round, molded bases. On one long side of the frame is a pattern of copper and silver inlay,— two scrolls of conventionalized vegetable stems and flowers springing from a central clump of acanthus leaves. On the other long side is a design, also of copper and silver inlay, consisting of a repeated pattern of scrolls, palmettes and rosettes. On each of the short sides are two ivy sprays of copper inlay. At the corners are upstanding palmettes. The fire-bed is missing.

Naples 72989. *Mus. Borb.* V, xxvii, 2.

91. (24293) RECTANGULAR BRAZIER

The claw feet, resting on round, molded bases, take above the form of lions' heads, attached by recurved wings to the frame. The frame has a leaf-and-dart pattern below and egg and bead patterns above. On each of the long sides are three heads, a maenad (?) between two satyrs. On each of the ends are two lions' heads. The rim of the frame is battlemented. The fire-bed is missing.

Naples 72991. *Mus. Borb.* VI, XLV, 2, 3.

92. (24263) RECTANGULAR BRAZIER

The four claw feet rest on round, molded bases. At each end of the frame is a swinging handle. On each of the two longer sides are two comic masks and between them a relief of a lion killing a bull. The rim is battlemented. The fire-bed is of cement in an iron pan.

Naples 73014. *Mus. Borb.* II, XLVI, 2.

93. (24261) ROUND BRAZIER

The three claw feet are finished off above with volutes and palmettes. On the frame are a leaf-and-dart pattern below and an egg pattern higher up. The fire-bed is of cement.

Naples 73010. *Mus. Borb.* V, xiv, 3.

94. (24295) ROUND BRAZIER

There are three claw feet, whose attachments are in the form of leaves and palmettes. Around the lower part of the frame, on a Lesbian cyma, is a leaf-and-flower pattern, with a bead pattern below it. Above on a convex ring is an egg pattern with a bead pattern above it. The frame is finished off at the top with rounded battlements. The fire-bed is missing.

Naples 73011. *Mus. Borb.* VI, xlv, 1.

94a. (24260) ROUND BRAZIER

There are three claw feet, resting on round, molded pedestals and terminating above in horned satyrs' heads between volutes. On the broad, flat band of the frame, directly above the feet, are three tragic masks. Midway between each two of these is a lion's head, carrying a swinging handle in its jaws, while six disks are set between the lions' heads and the masks. The fire-bed is of cement.

Naples 73009.

WATER-HEATERS

Hot water was sometimes used at a Roman dinner for mixing with wine. The utensils for meeting this and perhaps some other requirements are portable, and are generally provided with handles. The fuel was charcoal. Smith, *Dictionary of Greek and Roman Antiquities*, s. vv. *authepsa*, *caldarium*; Mau-Kelsey, *Pompeii*, pp. 376-7.

95. (24187) WATER-HEATER

The globular, twelve-lobed vessel is supported on three feet, which have the form of lions' legs and paws, resting on low, molded pedestals. Within the receptacle for water is a cylindrical fire-chamber, provided at the bottom with a perforated pan for supporting the charcoal. There is a tall, fluted, hinged cover, the raising of which gave the necessary draft for the fire-chamber. A loose inner cover, shaped like a flat ring, fits over the boiler, but leaves the fire-chamber open. This inner cover could be secured by means of two projecting pins attached to the under surface and having handles above. (See the drawing in the *Museo Borbonico*.) Water could be poured in at the top, or through the vase-like attachment on one side. On the side of the vessel opposite to this vase there was a faucet, now missing, and behind the faucet an upright tube serving as a vent. The handles are of the volute type. Their flat backs are decorated with inlaid laurel (?) sprays; their margins with bead and leaf-and-dart patterns. On the upper surface of the vessel, outside the conical cover,

are bead and palmette-and-lotus patterns; on the lip, bead and leaf-and-dart patterns. The vent tube is masked by three acanthus leaves. There are palmettes where the legs join the body.

Naples 73880. *Mus. Borb.* III, LXIII; Overbeck, *Pompeii*, Fig. 240; Mau-Keisey, *Pompeii*, Fig. 206.

96. (24189) WATER-HEATER

This heater has the form of an amphora supported by a tripod-ring. The ring is ornamented with egg-and-dart. The feet have the form above of sirens with outspread wings, and below of lions' paws resting on low molded pedestals. The heater consists of a boiler and within this a fire-chamber having a round opening in the side of the amphora for the introduction of charcoal and the escape of fumes. The boiler was filled and emptied from the top, which is covered with a hinged lid.

Naples 78673. *Mus. Borb.* XVI, Frontispiece; Guhl und Koner, *Leben der Griechen und Römer*, Fig. 917.

97. (24185) WATER-HEATER

This heater resembles in form a small cask, resting on a ring supported by three claw feet. The fire-chamber is cylindrical, and extends from bottom to top of the boiler. The hinged lid covers only the receptacle for water, leaving the fire-chamber open above for the necessary draft. The heated water was drawn off through a faucet in the form of a human head, with a handle terminating in a dog's head and surmounted by a Cupid bestriding a dolphin. The vase-like attachment near the top communicates with the boiler by a small tube serving as a vent; water could also be introduced through this tube. The heater could be carried by means of a ring and three chains, each of whose attachments represents a swan and, clasped by the swan's legs, a female mask (Venus?). Around the lip of the vessel are a bead pattern and a flat egg pattern. The cover was lifted by an upright handle somewhat resembling a vase.

Naples 111048.

98. (24182) WATER-HEATER

This heater resembles the last in all important particulars of shape and construction, but is smaller. The faucet is in the form of a lion's head; the handle is missing. The attachments for the chains are in the form of female masks. The handle of the lid represents a dolphin.

Naples 73884.

99. (24179) WATER-HEATER

This heater consists of a cylinder, supported on three claw feet, and a removable vessel which fits into the cylinder above and fills the upper half of it. The grating is missing. The handle for the door is in the form of the head of an aquatic bird. The cylinder is provided with a bail, whose ends rudely imitate birds' heads. There may have been originally a loose cover for the water-vessel.

Naples 73882. Overbeck, *Pompeii*, Fig. 237.

100. (24194) LARGE WATER-HEATER

Three claw feet, resting on high molded pedestals and passing above into leaves and volutes. The heater consists of a domical fire-chamber, and, around and above this, a receptacle for water. In the original the two comic masks at the back are said to have afforded the necessary draft, and the one above the door to have communicated with the boiler, so as to permit the drawing off of

the heated water. The handle of the door in the form of a he-goat's head. Two fixed lateral handles, consisting of fluted bars, bent upward, surmounted by rosettes, and having attachments in the form of hands. Above, on a slightly projecting rim, two pairs of naked wrestlers, their heads meeting. On the hinged lid a handle in the form of a small boy holding a lyre and bestriding a dolphin. Numerous bands of ornament; on the lid, tongue pattern and a pattern of loops; on the upper part of the receptacle, egg pattern, leaf-and-flower, and egg pattern again; at the base of the cylinder, bead pattern and a leaf pattern; above the door, a short band of rosettes.

Naples 73018. Guhl und Koner, *Leben der Griechen und Römer*⁶, Fig. 925.

101. (24307) WATER-HEATER

This heater is of exceptionally complex construction. The fire must have been made on the circular, concave plate, which forms an extension of the rectangular iron pan. Partly surrounding the fire-space is a hollow jacket, which communicates with a barrel-shaped receptacle. This has a hinged lid. Water was poured in at the top of the "barrel" and was drawn off by a faucet in the form of a man's head attached to the jacket. Near the top of the "barrel" is a vent-hole (?) covered by a comic mask. The three claw-footed swans on the top of the jacket may have served to support a dish which was to be kept hot. The purpose of the rectangular pan is not clear. There are four feet, which have the form of swans, passing below into lions' paws; these rest on low, molded pedestals. There are five swinging handles. Evidently the object could not have been carried by one person. At the top of the lid is a handle in the form of a male bust (Mercury?). The attachment of the hinge to the lid is a female mask. On the rim of the "barrel" are bead and egg patterns.

Naples 72986. Stabiae. *Mus. Borb.* V, XLIV; Overbeck, *Pompeii*, Fig. 239.

102. (24193) SMALL WATER-HEATER

Considerable parts of this heater are missing, viz., the feet, the chains and ring by which it was carried and most of the exterior wall of the boiler. The heater is cylindrical, with a cylindrical fire-chamber. Water was apparently introduced through the larger hole above, which may have been closed by a plug, the smaller being left open for a vent. There may have been a faucet for drawing off the heated water.

Naples 73883.

103. ($\frac{24190}{I}$) SMALL WATER-HEATER (?)

This object consists of a small cylinder, supported on three claw feet and a removable vessel which almost fills the cylinder. There is no grating or other contrivance for securing a draft. The door is missing. There is a bail, whose ends remotely suggest birds' heads, and whose attachments are in the form of human masks.

Naples 73881.

104. (24285) WATER-HEATER AND BRAZIER

This has the form of a square, battlemented fortress, with a tower at each corner. Each tower is covered by a hinged lid, on raising which water could be poured into the hollow frame. There is a faucet on one side for drawing off the heated water. There are four swinging handles, two on each of two opposite sides. The fire-pan is of iron.

Naples 72983. *Mus. Borb.* II, XLVI, 1; Mau-Kelsey, *Pompeii*, Fig. 208.

COOKING-STOVE

The Pompeian kitchen had regularly a hearth of masonry, on which the cooking was done. (Mau-Kelsey, *Pompeii*, pp. 266-7). However, the present object is evidence that small, portable hearths or open stoves were also in use for the same purpose. The fuel used was charcoal.

105. (26145) COOKING-STOVE

Low, iron frame supporting a hearth of cement. Four movable cross-bars for broiling. At one end two round frames to hold cooking vessels.

Naples 121321.

PAILS

Of the pails here represented some, as No. 106, may have been intended for ornament rather than use. When the single bail is provided with a ring for a cord or chain, the pail may have been used for dipping water from a cistern or for heating water over a fire.

106. (24278) PAIL

Several bands of ornament in relief, with some silver incrustation, around the upper part of the vessel. The broadest band consists of scrolls of conventionalized leaves, interrupted by a long-necked bird, a griffin devouring a bullock, the long-necked bird again, and a grazing stag. Above this band a guilloche between two borders, each consisting of a bead pattern between two rope patterns obliquely grooved in opposite directions. Below the band of scrolls an egg pattern between two bead patterns. The projection at the bottom of the vessel is encircled by a guilloche. The three feet have the form of lion-headed griffins passing below into lions' paws, the transition being masked by leaves; under the paws are low, round pedestals. Two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between each pair of which is a mask of Bacchus (?). On the inner side of each bail is an incised inscription, signifying that the vessel was the property of Cornelia Chelido.

Naples 68854. *Mus. Borb.* III, xiv; Overbeck, *Pompeii*, Fig. 247. On the authority of De Petra the inscriptions are given in *C. I. L.*, X, 8071, 38 in the form: CORNELAS · CHELDON! . The owner was apparently a Greek woman, since Chelido is a Greek name (*χελιδών*, a swallow).

107. (24272) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of scrolls of conventionalized leaves and flowers separated by animals, viz., two pairs of bulls drinking from basins and two leaping stags. Above this band is a guilloche between two triple borders, like those of No. 106, and above this group an egg pattern followed by a bead pattern. Below the band of scrolls is another triple border, as above, followed by a leaf pattern, a bead pattern and three plain bands. There are two bails, each ornamented with a guilloche. The attachments of the bails are ornamented with rosettes, between which are upstanding palmettes. Three projections from the bottom of the vessel serve as feet.

Naples 68866. *Mus. Borb.* XI, xliiv.

108. (24264) PAIL

Around the upper part of the vessel several bands of ornament in relief. The broadest band consists of zig-zag pattern and rosettes. Above this is a guilloche between two triple borders like those of No. 106. Below the broad band is another triple border as above. The bails and their attachments with the upstanding palmettes, closely resemble those of No. 107. There are three plain feet.

Naples 111751.

109. (24271) PAIL

The vessel without ornament. The single bail ends in heads of aquatic birds. The attachments take the form of a female head, flanked by stags' heads. There are three plain feet.

Naples 68861. *Mus. Borb.* IV, XII, 4.

110. (24275) PAIL

On the rim a bead ornament and a guilloche. The attachments of the single bail are three-pointed below, and are ornamented with guilloches and leaves.

Naples 68857.

111. (24269) PAIL

The vessel without ornament. There is a single bail, whose attachments end in snakes' heads. The three claw feet take the form above of monsters, horned and winged, but otherwise human.

Naples 68867.

112. (24273) PAIL

Except for the molded foot the vessel is without ornament. The single bail has a suspension ring flanked by heads of aquatic birds, and ends in similar heads. The attachments end below in palmettes.

Naples 68873. *Mus. Borb.* VI, XXXI, 3.

113. (24014) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. The attachments are in the form of female masks, flanked by deer's heads.

Naples 68860.

114. (24276) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds.

Naples 68856.

115. (24274) PAIL

The vessel without ornament except two grooves on the rim. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments three-pointed below.

Naples 68855.

CRATERS OR MIXING VESSELS

As the Romans, like the Greeks, were in the habit of mixing water with their wine before serving, wide-mouthed vessels were required in which the mixture could be made. Such vessels were called craters

(χατῆρες, crateræ). The Greek metal crater often had a separate stand, which in Roman specimens is often united into one piece with the vessel, so that the distinction of crater and stand is only theoretical.

Two of the forms here represented are of Greek origin; viz., the "crater with volute handles" (*British Museum Catalogue of Vases*, Vol. III, p. 15, fig. 11) and the "calyx crater" (ib. p. 14, fig. 9). See Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *crater*.

115a. (24268) PAIL

The vessel without ornament. The single bail has a suspension ring and ends in heads of aquatic birds. Attachments in the form of a palmette bearing a female mask and flanked by animals' heads.

Naples 68850.

116. (24086) VOLUTE-HANDLED CRATER AND STAND

The circular plate which forms the top of the stand is ornamented on its convex edge with godroons. The vase itself is without ornament. The lower attachments of the volute handles end in heads of aquatic birds.

Naples 73143.

117. (24040) CALYX CRATER AND STAND

Around the lip bead and egg patterns. Below these, on the Lesbian cyma, a pattern of leaves and lotuses—a modification of the Greek leaf-and-dart. The lower part of the vessel is godrooned. Above this is a modification of the Greek palmette-and-lotus pattern, the palmette being replaced by a nondescript flower. Each of the two handles is ornamented with a simple scroll of leaves and flowers, and has at each attachment a pair of leaves and a bearded mask (Silenus?). On the foot a modification of the leaf-and-dart similar to that above. The uppermost member of the stand is edged with a floral scroll. Farther down another and different variation of the leaf-and-dart, flutings, and modified leaf-and-dart again. Square base with four feet, each having the form above of a winged Silenus and passing below into a lion's paw.

Naples 73103. Pompeii. *Mus. Borb.* II, xxxii; Overbeck, *Pompeii*, Fig. 248; Mau-Kelsey, *Pompeii*, Fig. 205. Probably intended for ornament rather than use. The original has some silver inlay in the ornaments.

118. (24064) CALYX CRATER AND STAND

Both crater and stand are without ornamental patterns. The attachments of the handles bear winged, female heads, probably representing Medusa, with knotted snakes (?) below the neck. The base is square. The claw feet, resting on molded pedestals, are attached to the base by sphinxes, each split in two to fit the corner.

Naples 73099.

119. (24065) CALYX CRATER AND STAND

The lip of the vessel has bead and egg patterns. The lower part is godrooned. The attachments of the fluted handles bear masks of Silenus. The stand consists of a square base without the additional member present in the previous examples. The attachments of the claw feet have palmette ornaments.

Naples 73098.

120. (24042) CALYX CRATER AND STAND

Neither vessel nor stand is ornamented. The attachments of the handles bear masks of Medusa. The square base has claw feet.

Naples 73104.

121. (24041) CALYX CRATER AND STAND

The traditional Greek calyx crater is here modified as regards the form of the handles. These are meaninglessly coiled, and are attached to the lip as as well as to the lower part of the vessel. At the upper attachments are groups of three acanthus leaves. The lower attachments bear ornaments of leaves. Between the attachments on each side is a mask of a marine goddess. The plain stand has a square base with claw feet.

Naples 109697. Guhl and Koner, *Leben der Griechen und Römer*⁶, Fig. 918. A crater from Bosco Reale, now in Berlin (*Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 182, Fig. 8) closely resembles the present one except as regards the handles, which in the former specimen have the traditional form. For the mask of a marine goddess, by some called a marine Medusa, see Engelmann, *Archäologische Zeitung*, 1884, p. 27; *Brit. Mus. Catalogue of Bronzes*, No. 974.

122. (24066) CRATER AND STAND

The bowl has an approximately semi-elliptical profile. Around it, near the top, run several bands of ornament. The broadest band consists of a series of lozenges and oval figures, each oval bearing an identical pattern. Above and below this band come bead pattern and a guilloche. The two handles are placed near the top of the vessel. Each consists of two statuettes of barbarians, probably Germans, in combat. They have long hair and beards, are naked to the waist, wear tight-fitting trousers, and are barefoot. Around the neck they wear a collar or necklace. Their weapons are short swords or daggers, which they are apparently in the act of drawing from the scabbards. On their extended left arms are long, narrow shields. The two combatants stand on a ledge whose attachment is ornamented on its face with two shields, similar to those above, and with two crossed spears, and ends below in an ox-skull. On the foot of the crater and again on the stand are ornaments of lozenges and ovals similar to the one above. The lowest member of the stand is circular. The three claw feet rest on molded pedestals.

Naples 73146. *Mus. Borb.* VIII, xv, 1. One of the handles in Reinach, *Répertoire de la statuaire*, II, p. 198, 6.

The three following wide-mouthed vessels may possibly have served as craters.

123. (24267) VESSEL WITHOUT HANDLES

Encircling the upper part of the vessel are a guilloche and a modification of the Greek leaf-and-dart, both edged with fine bead patterns. These bands are interrupted, on opposite sides, by elaborate patterns, each consisting of twisted stems, leaves and flowers, and a palmette. Three plain feet.

Naples 73117. *Mus. Borb.* VI, xxxi, 5.

124. (24270) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of No. 108.

Naples 73116. *Mus. Borb.* I, xxxvii, 3.

125. (24265) VESSEL WITHOUT HANDLES

Around the upper part of the vessel are several bands of ornament closely resembling those of Nos. 108 and 124, the chief difference being in the guilloche.

Naples 109699.

AMPHORAS

An amphora is a jar with two vertical handles on opposite sides of the neck. Such jars were commonly used for the storage of wine and other products. The three large amphoras, Nos. 126–128, are of the same type, having each an extra pair of vertical handles attached to the lower part of the body. Nos. 129–134, tall and slender and without ornament except on the handles, are of a type represented by numerous specimens in Naples and elsewhere. Nos. 135–137 are less slender. 138–140 have globular bodies and wide mouths.

126. (24085) FOUR-HANDLED AMPHORA

No ornament on the vessel except two raised bands near the top. Below the lower attachment of one of the upper handles is a mask of a female satyr, crowned with ivy leaves and berries. The corresponding mask is missing from the other side.

Naples 73113. *Mus. Borb.* VII, xxxi, 1. 4. 5.

127. (24102) FOUR-HANDLED AMPHORA

In size, shape, and handles this vessel resembles the preceding. Below the lower attachment of each of the upper handles is a mask of a female satyr, crowned with leaves, fruits, and flowers of the grape(?).

Naples 73112.

128. (24022) FOUR-HANDLED AMPHORA

On the Lesbian cyma of the foot is a leaf-and-flower pattern. Each of the upper handles has on the back a spray of laurel leaves and berries; the upper attachment ends in two goats' heads, the lower in a bust of Apollo, with a swan below. The lower handles terminate above and below in birds' heads.

Naples 73145. For the upper handles cf No. 186.

129. (24207) AMPHORA

The back of each handle is divided by a vertical groove and decorated with leaf ornaments. The lower attachment represents a mask of Pan or a bearded satyr with pointed ears and long horns.

Naples 69632. A closely similar amphora (Naples 69630) in *Mus. Borb.* V, xxviii, 3; Schreiber *Alexandrinische Toreutik*, No. 128.

130. (24208) AMPHORA

Each handle is fluted vertically and has leaf ornaments above and below. The lower attachment has small volutes above and a small palmette below; between these a stork(?) with a snake in its bill, the bird being shown from beneath and somewhat distorted to adapt it to its purpose.

Naples 69629.

131. (24195) AMPHORA

Each handle ends below in the forepart of a dog-like marine monster, devouring what may be intended for a frog. The idea of a marine monster is still further carried out on the back of the handle, and the upper termination takes the form of a fishy tail.

Naples 69628 (?).

132. (24209) AMPHORA

The lower attachment of each handle is leaf-shaped and bears a relief resembling those of No. 131; but the simple ornamentation of the rest of the handle has no marine suggestions.

Naples 69627 (?). *Mus. Borb.* VII, xxxi, 2, 6.

133. (24211) AMPHORA

The rounded handles have a little vegetable ornament just above the leaf-shaped lower attachments.

Naples 69622.

134. (24210) AMPHORA

The rounded handles are without ornament.

Naples 69626.

135. (24200) AMPHORA

On the lip egg pattern. Each handle transversely banded above and below. Volutes effect the transition to the circular lower attachment, which bears a relief of a naked boy playing with a dog.

Naples 69635 (?).

136. (24204) AMPHORA

The flat back of each handle bears a herring-bone pattern. The lower attachment is in the form of a comic mask between small volutes.

Naples 69636.

137. (24203) AMPHORA

The vase has three broad, low feet. The handles have simple leaf ornaments and end in palmettes below.

Naples 69634 (?).

138. (24083) AMPHORA

Each handle is decorated in relief with a satyr's head, Pan's pipes, a horn, a herdsman's staff (*lagobolon*), a cylindrical box (*cista*), and upon its lower attachment with a sphinx, pressing her left paw against her forehead.

Naples 69468. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 122.

139. (24074) AMPHORA

Each handle is decorated with a female face in profile and a low, cylindrical box (*cista*). On the lower attachment is a bust of Cybele, wearing a crown of towers and holding in her right hand a horn of plenty and in her left a tambourine.

Naples 69471. Schreiber, *Alexandrinische Toreutik*, No. 123.

140. (24206) AMPHORA

Each handle is decorated with a spray of leaves and upon its lower attachment with an ivy-crowned female bust (*mænad?*), wearing an animal's skin fastened on her right shoulder.

Naples 109705. Schreiber, *Alexandrinische Toreutik*, No. 124.

141. (24100) AMPHORA

No ornament on the vessel, except four incised lines encircling it near the top. The handles, attached to shoulder and neck, are twisted in imitation of ropes. Their lower attachments are in the form of bearded masks.

Naples 73111.

142. (24059) SMALL AMPHORA

The vase is encircled by a guilloche, with silver globules. On the lower attachment of each handle is a running Cupid holding some indistinct object (cornucopia?). The notched ends of a broad ribbon are seen before and behind him.

Naples 69644.

143. (24043) SMALL PEAR-SHAPED AMPHORA

Both vessel and handles are without ornament.

Naples. 111502.

EWERS

The following vessels, each with a round mouth and a single upright handle, were probably used for holding and pouring water. Nos. 144—149 are of substantially the same shape; their handles also are of the same general form, are attached at the rim with bird's-head attachments, and have each a thumb-rest and a transverse band. Nos. 150—158 are of varying shapes.

144. (24201) EWER

On the back of the handle a scroll of leaves and flowers with edging of bead pattern. The transverse band, apparently of copper, consists of two rows of small leaves set base to base, with an astragal between them. Thumb-rest in the form of a recurved leaf. The lower attachment bears a mask of a marine goddess, with a notched growth on her cheeks, sea-monsters in her hair, and similar monsters under her chin.

Naples 69493. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 77, calls the mask that of Triton. In the reproduction it appears to be female. For this see note to No. 121.

145. (24197) EWER

On the back of the handle is a spray of leaves and flowers. Thumb-rest in the form of a frog. The ends of the upper attachment of the handle have only a rude resemblance to birds' heads. On the lower attachment is a mask of a marine goddess, with sea-monsters in her hair.

Naples 69491. Schreiber, *Alexandrinische Toreutik*, No. 74. For the marine goddess see note to No. 121.

146. (24205) EWER

On the back of the handle leaf ornaments. Thumb-rest in the form of a frog.

Naples 69531 (?).

147. (24199) EWER

On the back of the handle a leaf ornament. Thumb-rest in the form of a recurved leaf. The lower attachment has a female bust.

Naples 69490. Schreiber, *Alexandrinische Toreutik*, No. 90.

148. (24202) EWER

On the back of the handle a festoon, a satyr's head to left and below it another head to right. Thumb-rest in the form of a thumb. On the lower attachment a draped, youthful bust between volutes, with palmette below.

Naples 69494. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 91.

149. (24198) EWER

On the back of the handle, between edgings of bead pattern, a festoon, a female head to left, a basket of fruit, and a satyr's head to right, with Pan's pipes behind him. Thumb-rest in the form of a head in a Phrygian cap. The lower attachment bears a bust of the young Hercules wearing a wreath on his head and a lion's skin on his body, two of the paws being tied over his right shoulder. Below is a palmette.

Naples 109701. One of a pair. Schreiber, *Alexandrinische Toreutik*, No. 86.

150. (24051) EWER

Upper attachments of the handle in the form of birds' heads. Thumb-rest in the form of a thumb. On the lower attachment, above a palmette ornament, a mask of a female satyr, with short horns.

Naples 69412 (?).

151. (24053) EWER

Thumb-rest in the form of a palmette. On the back of the handle various objects, which seem to be partly inlaid in copper: a garland, a basket of fruit(?), an altar (?), and a herdsman's staff (*lagobolon*). The lower attachment represents the mask of a female satyr, ivy-crowned, with a small palmette below.

Naples 69452. Stabia.

152. (24004) EWER

Thumb-rest in the form of a thumb. On the back of the handle leaves, transverse bands, and a spray of leaves with edgings of bead pattern. On the lower attachment a satyresque mask.

Naples 73449. *Mus. Borb.* I, xxxvi, 4; Schreiber, *Alexandrinische Toreutik*, No. 119.

153. (24021) EWER

Low thumb-rest. Upper attachments of handle in the form of birds' heads. The lower attachment, in the form of a large corrugated leaf, bears a satyresque mask. The vessel rests on three low feet, whose attachments are in the form of palmettes.

Naples 69413. *Mus. Borb.* V, xxviii, 1 and a; Schreiber, *Alexandrinische Toreutik*, No. 140.

154. (24057) EWER

On the lip of the pear-shaped vessel an egg pattern. The flat handle is ornamented on the back with palmettes and lotuses; the upper attachment, which is placed on the neck of the vessel, ends in birds' heads; the lower attachment has the form of a female mask, slightly satyresque in appearance, with volutes at the sides and a small palmette below. At the top of the handle is a rest in the form of a thumb.

Naples 69411.

155. (24055) EWER

The handle of the pear-shaped vessel has the form of a standing female figure of archaistic style, holding in her left hand a small pail and in her up-

raised right hand an end of the drapery which is drawn over her head; the upper attachment is as in the last preceding number; the lower has the form of a satyresque female face, with ivy berries in her hair, loose cloths (?) hanging at the sides, and a palmette below. The head of the figure serves as a thumb-rest.

Naples 109704.

156. (24045) EWER

The vessel is pear-shaped. The flat handle is undecorated; its upper attachment is as in the two preceding numbers; the lower is in the form of a satyresque face.

Naples 69408.

157. (24020) EWER

Large, pear-shaped vessel resting on three low, broad feet, each having, within a framework formed by a bead pattern above and a scroll at right and left, a crouching sphinx in low open-work relief. On the lip of the vessel bead, cord, and egg-and-dart patterns. Handle in the form of a hermaphrodite, resting his right hand on his head and holding up his drapery with his left hand. He has a chain about his neck and shoes on his feet. Wings, which do not ordinarily belong to a hermaphrodite in Greek and Roman art, are added to serve as attachments for the handle. Under the hermaphrodite's feet is a pedestal and below that the lower attachment, representing a bust of Cupid clasping a duck to his breast. At the back of the hermaphrodite, between his wings, is a female bust on a smaller scale, facing in the opposite direction.

Naples 73115. *Mus. Borb.* VIII, xv, 2.

158. (24061) EWER

The upper attachment of the handle ends in birds' heads. The lower attachment is in the form of a large disk with a projection below, representing in part two birds' heads and necks. On the disk is a relief representing the god Bacchus, holding in his right hand a drinking-cup (cantharus) upside down above a leaping panther and resting his left arm about the neck of a satyr, who carries a thyrsus. At the top of the handle is a projection, modeled as a finger and extending nearly to the middle of the mouth of the vessel.

Naples 69430. *Mus. Borb.* VII, xiii, 2. An example of this not very common type of vessel from Bosco Reale is in this museum; another, also from Bosco Reale, is in Berlin: *Jahrbuch des archäologischen Instituts, Anzeiger*, 1900, p. 189.

SMALL PITCHERS AND THE LIKE

These small one-handled vessels were probably used for various purposes in the kitchen and the dining-room. Some may have been for wine, others for water, others for oil. Thus, the small necks and narrow, trough-like spouts of Nos. 168-174 suggest that they were intended to hold oil (Overbeck, *Pompeii*, p. 446). For the sake of distinction Nos. 175-180, characterized by round mouths, are called "jugs" in this catalogue. Nos. 181-185, here called "pouch-shaped pitchers," have a form suggested by that of a skin bottle. On these see Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 185.

159. (24013) PITCHER WITH TREFOIL MOUTH

On the lip, bead and egg pattern; on the shoulder, horizontal rings. The ribbed handle has a lion's head above and a female mask between volutes below.

Naples 69019.

160. (24070) PITCHER WITH TREFOIL MOUTH

This pitcher is an almost exact duplicate of the preceding, except that the lip is without ornament.

Naples 110582.

161. (24002) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The ribbed handle ends in a blunt thumb-rest above and in a palmette below.

Naples 69039.

162. (24018) PITCHER WITH TREFOIL MOUTH

The vessel is closely similar to the last. The handle is also similar, but with somewhat different attachments above and a mask of Silenus in place of a palmette below.

Naples 69040. *Mus. Borb.* XIII, XLIII, 3.

163. (24080) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The upper attachment of the handle ends in paws, while the lower bears a mask, perhaps intended for a female satyr. At the top of the handle is a child's head in high relief; further down a double band and a spray of leaves.

Naples 69056 (?).

164. (24019) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The high handle has near the top a bird's head, projecting downwards, and above this a recurved thumb-rest; on the flat part are bead ornaments, and on the lower attachment an acanthus leaf between small volutes.

Naples 69044.

165. (24011) PITCHER WITH TREFOIL MOUTH

No ornament on the vessel. The thumb-rest and upper attachments of the handle appear to be suggested by the forepart of a frog, emerging from between two leaves. On the back of the "frog" a conventionalized flower.

Naples 69043.

166. (24003) PITCHER WITH TREFOIL MOUTH

Around the body of the vessel, just below the shoulder, is an incised ivy wreath. The handle, roundish in section and fluted, is ornamented with an inlaid herring-bone pattern; The handle ends above in a female head and below in a Silenus head between volutes.

Inv. 69048.

167. (24071) PITCHER WITH TREFOIL MOUTH

The vessel without ornament. The handle has a leaf-shaped thumb-rest above and a female mask below.

Naples 69041.

168. (24012) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment in the form of the forepart of a hippocamp, whose fish-like body and tail are continued in low relief on the back of the handle. The lower attachment has a mask of Medusa, with wings in her hair and serpents knotted under her chin.

Naples 69081.

169. (24006) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment of handle in the form of the forepart of a hippocamp, whose fish-like body and tail are continued, though only after an interval, in low relief on the back of the handle. The lower attachment has a mask of a marine goddess, with heads of dolphins in her hair; below her chin is a palmette.

Naples 69082. For the marine goddess, see note to No. 121.

170. (24005) PITCHER WITH SIMPLE SPOUT

Semi-ellipsoidal body; tall neck. Upper attachment of handle in the form of the forepart of a lion. On the back of the handle a scroll of leaves. Lower attachment in the form of a female mask.

Naples 69077. *Mus. Borb. X, xxxii, 1.*

171. (24078) PITCHER WITH SIMPLE SPOUT

The handle has the form of a nude young satyr resting his fists on the semi-circular upper attachment. The lower attachment shows a female mask on a palmette.

Naples 69142.

172. (24068) PITCHER WITH SIMPLE SPOUT

The middle part of the handle takes the form of the head and body of a satyr holding a hare, the satyr's head serving as a thumb-rest. The lower attachment shows a satyresque mask with long hair and pointed ears, and with the face and paws of a panther's (?) skin below.

Naples 69141.

173. (24049) LARGE PITCHER WITH SIMPLE SPOUT

Globular body. The handle takes the form of a nude, ivy-crowned Silenus, holding a drinking cup in his right hand and a wine-skin over his left shoulder. The circular lower attachment has some indistinct objects in relief.

Naples (?).

174. (24063) SMALL PITCHER WITH SIMPLE SPOUT

Plain vessel. The handle has a leaf-shaped thumb-rest above and a palmette below.

Naples 69117 (?).

175. (24089) JUG

The body is covered with a diaper pattern having rosettes and other similar ornaments in intaglio. On the neck, floral sprays in relief. The coarsely executed handle has bead patterns, a recurved thumb-rest above and a thumb-nail(?) below; the upper attachment has palmette and floral patterns, while the lower attachment is in palmette form.

Naples 118295.

176. (24079) JUG

The upper attachment of the handle in the form of two birds' heads. Between these a diademed female head, serving as a thumb-rest. On the back of the handle a spray of leaves, flowers and fruit. On the lower attachment the mask of an ivy-crowned female satyr.

Naples 69317. *Mus. Borb.* XIII, XLIII, 2.

177. (24069) JUG

Recurved thumb-rest. Lower attachment of handle in the form of a comic mask.

Naples 69307.

178. (24017) JUG

A cover, attached by a chain to the handle, fits just inside the circular rim of the vessel. The handle has a recurved, leaf-like thumb-rest above, and a palmette below.

Naples 69322.

179. (24077) JUG

Expansive body and small neck. The spool-shaped contrivance on the handle, just above the lip of the vessel, was probably the hinge of a cover, now missing. Thumb-rest at the highest part of the handle.

Naples 68936 (?).

180. (24015) JUG

The vessel is ornamented with incised horizontal rings, arranged in pairs. Attached by a chain to the handle is a cover, which fits over the circular mouth of the vessel. The flat, ribbed handle bends at an acute angle at the top and has two arm-like projections attached to the neck of the vessel and a three-pointed lower attachment. At the top of the handle is a human head.

Naples 68937.

181. (24048) POUCH-SHAPED PITCHER

On the lip are bead and egg patterns. The upper attachment of the handle takes the form of a figure of Scylla, ending in acanthus leaves below the waist and with dogs springing from her sides. On the curved back of the handle is a long leaf. The lower attachment is in the form of a mask (maenad?), ivy-crowned, with volutes at the sides and a palmette below.

Naples 69171.

182. (24056) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns; on the body, a guilloche, connecting with the two ridges which run downward from the handle. On the highest part of the handle is a parrot, serving as a thumb-rest. Lower down are two projections in the form of bent strips of metal. The lower attachment has a relief representing Cupid riding on a dolphin.

Naples 69168.

183. (24054) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in birds' heads; the lower has the form of a grape leaf with volutes — evidently a variation on the traditional palmette. On the back of the handle are leaves bound together by a ribbon.

Naples 69163.

184. (24044) POUCH-SHAPED PITCHER

On the flat part of the handle are leaves, and a double band about the middle. The lower attachment resembles that of No. 183.

Naples 69167 (?).

185. (24060) POUCH-SHAPED PITCHER

On the lip, bead and egg patterns. The upper attachment of the handle ends in two birds' heads; the lower has the form of a comic theatrical mask between volutes. There is a leaf-shaped thumb-rest at the top of the handle and the flat part of the handle is ornamented.

Naples 69165.

HANDLES OF VESSELS

186. (24168) HANDLE OF VESSEL

The lower attachment bears in relief a bust of the god Apollo with cithara and plectrum. Below him is a swan with outspread wings and head bent down. On the handle is a spray of laurel with leaves and berries. At the top are acanthus leaves with recurved ends. From between the acanthus leaves emerges the upper part of a cithara, flanked on the left by a bow and on the right by a quiver. The upper attachments end in heads of animals.

Naples 72637. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, at the left; Schreiber, *Alexandrinische Toreutik*, No. 145; cf. No. 128 of this catalogue.

187. (24165) HANDLE OF VESSEL

The handle represents Atys, standing with crossed feet. The right arm is broken off. The left arm is bent across the body and the loose garment is drawn in by the left arm and left hand. The garment is buttoned over the legs and secured by a brooch at the neck, but is otherwise open. The feet are encased in shoes. On the head is a Phrygian cap. The lower attachment of the handle is in the form of a bearded mask, with a band confining the long hair (Dionysus?).

Naples 72592. Waldstein and Shoobridge, *Herculaneum*, Pl. 43, in the middle.

BASINS

188. (24099) BASIN

The bowl has a base ring. On the rim, bead and egg patterns. In the center, a medallion representing a young man and a woman standing by a trophy. The trophy, which occupies the middle of the field, is equipped with cuirass and greaves and apparently with some drapery; at the foot of the trophy are a helmet and two shields. The young man stands on the right, with a chlamys (?) hanging on his left arm and holding in his right hand a club-like object, the lower end of which touches the aforesaid helmet. The woman on the left, her drapery wound about the lower part of her figure, has her right hand raised to the cuirass of the trophy. Around the medallion is a bead pattern, followed by a nondescript band. The fixed handles have snake-like attachments.

Naples 73613.

189. (24096) BASIN

The bowl has a base ring. On the lip, delicately executed bead and egg patterns. In the center, on a medallion, is a relief representing two winged boys under a tree. The two fixed handles are ornamented at the middle with

knotted ribbons; farther down are acanthus leaves and other vegetable ornaments.

Naples 73535. *Mus. Borb.* VI, LXIII, 2, 3.

190. (24092) BASIN

The plain bowl has a base-ring. The fixed handles have three horizontal bands, edged with bead patterns and separated by grooves. At each end of the handles, above the rim, is an object imitating the head of a large nail. From the attachments spring crested snakes, their heads resting on the rim of the basin.

Naples 73953.

191. (24094) BASIN

The bowl has a base-ring. The handles are coiled, and are fixed to the bowl by long pointed attachments, ornamented with floral scrolls.

Naples 73511. *Mus. Borb.* VI, LXII, 1.

192. (24090) BASIN

The bowl has a molded base. In the center of the bowl is a mask of Medusa in relief. The fixed, vertical handles are ornamented on the back with scrolls and palmettes. At the middle of each upper attachment, facing inward, is a winged female figure (Victory?) holding up her drapery with each hand. The lower attachment shows a satyr's mask between two long leaves.

Naples 73508. *Mus. Borb.* IV, xxviii, 1-4.

193. (24001) BASIN

Three supports in the form of lions' legs and paws resting on low, molded pedestals.

Naples 73515.

194. (24007) BASIN

Three claw feet, with pedestals beneath them. Two lateral, swinging handles. In the center of the basin, on a medallion, is a relief representing a marine monster swallowing some similar creature, with the head and neck of a third monster below.

Naples 73516.

195. (24010) BASIN

Wide, shallow bowl without a foot. Two plain, lateral, fixed handles. On the edge of the bowl, bead and egg patterns. In the center, surrounded by bead and leaf patterns, a circular relief. A helmeted male figure faces to left, supporting his left foot on a rock and resting his left elbow on his left thigh. His one garment is thrown off; it passes around his left arm and falls on the further side of his left leg. At his right side is his shield, resting on the ground. His lance and sheathed sword must be thought of as grasped by his invisible right hand. Facing him is a female figure seated on a rock. She wears a tunic and mantle and holds some indistinct object (libation-bowl?) on her knees.

Naples 73505. *Mus. Borb.* IV, xxviii, 5, 6. The *Guida illustrata del Museo Nazionale di Napoli* calls the two figures of the relief Mars and Venus.

196. (24016) BASIN

The bowl rests on a base-ring. There are two lateral, fixed handles, each of whose attachments represents the mask of a bearded satyr having horns and pointed ears and crowned with ivy leaves and berries.

Naples 73540.

OVAL BOWLS

Nos. 197-200, though of widely varying size, are of the same type. The shape is oval, one end being more pointed than the other. Around the edge is a flange, broader at the rounded end than at the other and apparently intended for tilting the dish. On each side is a hinged handle. Nos. 201, 202 are similar in shape to the preceding, but have a single, rigid handle, attached at the broader end and the two sides of the dish. These bowls were probably for holding some article of food, which was to be poured out from the end.

197. (24035) OVAL BOWL

On the attachment of each handle are two reclining figures of nude boys, probably young satyrs, with one hand on the head and the other grasping the neck of a wine-skin. Between the two boys is an ape-like face, surmounted by a floral knob.

Naples 109822.

198. (24027) OVAL BOWL

The attachments of the handles end in dogs' heads. The vessel has three feet in the form of spiral shells.

Naples 68763.

199, 200. (24033, 24034) TWO OVAL BOWLS

These two dishes were evidently intended to form a pair, though one is slightly larger than the other. The attachments of the handles, with a palmette ornament in the middle, are identical.

Naples 68757, 68756.

201. (24062) OVAL BOWL

Handle in the form of two stems with lanceolate leaves. At the top is a parrot, serving as a thumb-rest. The lower attachment takes the form of a female mask.

Naples 68797.

202. (24058) OVAL BOWL

Handle in the form of two ivy-stems with leaves and berries. At the top, a parrot, serving as a thumb-rest. At the lower attachment, a female mask.

Naples 68795.

FRUIT DISHES (?)

Dishes of the type of Nos. 203-205, fluted in imitation of a shell, exist in considerable numbers both in silver and in bronze. They have been commonly called pastry molds, but have been more plausibly explained as fruit dishes. (Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, p. 186.) No. 206 may be classed with them.

203. (24031) FRUIT DISH (?)

In the center is a mask of Medusa in relief. There are two swinging handles.

Naples 76299. *Mus. Borb.* VI, XLIV, 1, 2; Overbeck, *Pompeii*, Fig. 241, s; Mau-Kelsey, *Pompeii*, Fig. 204, s.

204. (24039) FRUIT DISH (?)

No handles.

Naples 76275.

205. (24298) FRUIT DISH (?)

The curving handle ends above in a griffin's head.

Naples 76303.

206. (24028) FRUIT DISH (?)

The bowl is fluted symmetrically. The three claw feet have palmette ornaments above and rest on low, molded pedestals.

Naples 74000. *Mus. Borb.* V, xiv, 1.

STRAINERS

Strainers were used in cooking and also for straining wine and other liquids. The perforations were often arranged in artistic patterns. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *colum*; Overbeck, *Pompeii*, p. 445; Blümner, *Kunstgewerbe im Altertum* II, pp. 104 ff.

207. (24188) STRAINER

This strainer is bowl-shaped, with two lateral fixed handles. The perforations form in the center a rosette, around this a guilloche, and above this a band of scrolls.

Naples 77608. *Mus. Borb.* II, lx.**208. (24192) STRAINER**

This strainer is bowl-shaped. If there were handles, they are now missing. In the center is a relief representing a seated female figure (Venus?), apparently about to chastise a hovering Cupid, whose right wrist she grasps with her left hand, while in her raised right hand she holds something which looks like a doubled cord (sandal?). The perforations are arranged in concentric rings. On the upper margin of the bowl, on the outside, is an egg pattern.

Naples 77609.

209. (24180) STRAINER

This strainer has the form of a deep bowl, with a long, flat handle of one piece with the bowl. The perforations form a central rosette and two surrounding bands of leaves, with a pair of concentric rings between each two patterns and at the top.

Naples 77610.

210. (24186) COOKING UTENSIL

This object has the form of a deep bowl with a short, flat handle of one piece with the bowl. Near the end of the handle is a hole for suspension. In the bowl, under the handle, is an irregular group of perforations.

Naples 73230.

SAUCEPANS

Shallow pans, such as Nos. 211-216, were used for cooking and probably sometimes also for serving. Deeper vessels, such as Nos.

217-219, may have been used chiefly for heating water. Pernice, *Jahrb. des arch. Instituts, Anzeiger*, 1900, pp. 191, 192.

211. (24036) SAUCEPAN

In the center a mask (Medusa?), encircled by a gilt band. On the outside an incised rectilinear pattern ending above in a series of points. The fluted handle ends in a ram's head.

Naples 73455. As the mouth of Medusa is slightly open, this dish could hardly have been used for cooking or serving anything liquid.

212. (24026) SAUCEPAN

In the center a rosette, encircled by a pattern of tendrils and leaves, a bead pattern and a guilloche (?) between bead patterns. On the edge a bead pattern. The handle, flat above and rounded below, ends in a he-goat's head. On the flat part of the handle is a vegetable pattern, and on the attachment another.

Naples 73440.

213. (24032) SAUCEPAN

The bowl is molded, but otherwise plain. The fluted handle ends in a head of the young Hercules in a lion's skin, the paws tied under his neck. On the attachment of the handle are two masks.

Naples 73438.

214. (24030) SAUCEPAN

In the center a raised medallion, on which is a relief of a kneeling warrior wearing a chiton (?) and armed with cuirass, helmet, shield and dagger. Around the medallion concentric bands of ornament—egg, palmette-and-lotus, herring-bone, and a sort of leaf pattern, the margins of the leaves appearing in relief on the inside and in intaglio on the outside. On the lip, bead and egg patterns. The handle is composed of two conventionalized plant stems, banded together at the middle, with a mask (Medusa?) at the inner end; the attachments have the form of dolphins, each with a spirally grooved object in its mouth.

Naples 73439. *Mus. Borb. VII, LXIII.* Schreiber, *Alexandrinische Toreutik*, No. 25, interprets the spirally grooved object as water issuing from the dolphin's mouth.

215. (24037) SAUCEPAN

The bowl is plain, except for a molded band on the inside near the top. The handle is composed of two conventionalized plant stems, the attachments ending in birds' heads.

Naples 73456.

216. (24029) SAUCEPAN

The bowl is molded, but otherwise plain. The handle is composed of two snakes, twisted and knotted together. On the handle, at the inner end, is a kneeling child, perhaps a young satyr. The attachment of the handle is a rudely modeled lion's head.

Naples 73427.

217. (24184) SAUCEPAN

The bowl has a base-ring. The slightly ornamented handle was apparently made separately and soldered on.

Naples 73387.

218. (24191) SAUCEPAN

The short, flat handle, of one piece with the bowl, has a hole for suspension near the end. Incised ornamental rings encircle the bowl horizontally.

Naples 73254.

219. (24183) SAUCEPAN

This resembles No. 218 in all respects, but is slightly smaller.

Naples 73385. On the handle is an inscription (*C. I. L. X*, 8071, 28c): L· ANSI· EPHA-PRODITI (sic), showing that the maker's name was Lucius Ansius Epaphroditus.

KETTLES

The four following vessels are cooking pots of similar shape, but varying size. Each has a cover attached by a chain to the bail. The first two have no base; the third has a flat bottom; the fourth, a base-ring. All four, when in use for cooking, must have been set on low trivets over a charcoal fire.

220. (24178) LARGE KETTLE

The cover, which rises from circumference to center in a succession of steps, fits inside the mouth of the kettle.

Naples 74766.

221. (24171) KETTLE

The cover is similar to that of the preceding number, but flatter.

Naples 74806 (?). *Mus. Borb. V*, LVIII, 6; Overbeck, *Pompeii*, Fig. 241 a; Mau-Kelsey, *Pompeii*, Fig. 204 a.

222. (24173) KETTLE

The rings in which the bail plays are attached by rivets to a sort of collar encircling the neck of the pot. The cover fits over the mouth.

Naples 74775 (?). *Mus. Borb. V*, LVIII, 4.

223. (24172) KETTLE

The bail ends in rudely modeled birds' heads. Its attachments and the cover resemble those of the preceding number.

Naples 74813.

MOLDS

The three following utensils are evidently molds, in which some article of food, such as pastry, was shaped. They imitate a pig, a dressed hare, and a ham.

224. (24175) MOLD

Naples 76352.

225. (24170) MOLD

Naples 76355.

226. (24174) MOLD

Naples 76354 (?).

OTHER KITCHEN UTENSILS

227. (24024) FRYING PAN

The round pan is provided with a spout. The broad, flat handle, of one piece with the pan, has a suspension-hole at the end.

Naples 76571. *Mus. Borb.* V, LVIII, 9; Overbeck, *Pompeii*, Fig. 241 p; Mau-Kelsey, *Pompeii*, Fig. 204 p.

228. (24038) FRYING PAN

The oblong pan has a spout near the middle of one side. The slender handle, made separately and attached, has a suspension-hole at the end.

Naples 76602. *Mus. Borb.* V, LVIII, 8; Overbeck, *Pompeii*, Fig. 241 o; Mau-Kelsey, *Pompeii*, Fig. 204 o.

229. (24177) BAKING PAN (?)

The circular pan has twenty-nine hemispherical depressions. There is an encircling flange, but no handles.

Naples 76543. *Mus. Borb.* V, LIX, 1; Overbeck, *Pompeii*, Fig. 241 t; Mau-Kelsey, *Pompeii*, Fig. 204 t. This pan has been commonly said to have been intended for cooking eggs. The explanation of it as a baking pan for small cakes is due to Professor Mau.

230. (24181) DIPPER

Each end of the long handle takes the form of a bird's head. The part of the handle intended to be grasped by the hand is flat, with concave edges; the rest is cylindrical. The bird's head next to the bowl holds in its bill a stout wire, which is loosely fastened around the neck of the bowl, the two ends being interlocked.

Naples 73832. *Pompeii*. *Mus. Borb.* XII, LIX. A similar dipper, also said to be from Pompeii, is in Berlin: Friederichs, *Kleinere Kunst und Industrie*, No. 588. Two handles belonging to such dippers were found at Priene: Wiegand and Schrader, *Priene*, Fig. 493. A similar dipper from Nocera has a simpler handle: *Bullettino archeologico napoletano*, N. S. V. Pl. iii.

MISCELLANEOUS ARTICLES, CHIEFLY DOMESTIC

231. (24196) JAR

Plain, pear-shaped vessel, with small neck and round mouth. No handles.
Naples 69539.

232. (24087) JAR

Tall, plain vessel, supported on a foot. No handles.
Naples 111737.

233. (24294) CYLINDRICAL VESSEL

The plain vessel has a rounded bottom and at the top a projecting flange.
Naples 109714.

234. (24008) OVAL BASIN OR TRAY

The tray rests on a base-ring. There are two lateral fixed handles, on the leaf-shaped attachments of which are reclining satyrs, each putting one hand to his head.

Naples 68781.

235. (24135) SMALL OVAL DISH

Naples 76380.

236. (24030) OINTMENT VESSEL (?)

The small, globular vessel is of the shape used by athletes for the oil with which they rubbed themselves. The cover, attached by a chain, rests loosely on the top of the vessel.

Naples 69925 (?). For a Roman athlete's oil-flask see Overbeck, *Pompeii*, Fig. 251, Mau-Kelsey, *Pompeii*, Fig. 209.

237. (24052) OINTMENT VESSEL (?)

The small vessel has the form of a slender jar, without handles.

Naples 69911 (?).

Objects of the class represented by the following number are commonly explained as used for burning incense.

238. (24134) SMALL SHOVEL

The handle is decorated with a palmette and with other vegetable ornaments. There are four small knobs on the under side of the shovel, one near each corner.

Naples 76623.

Roman spoons for table use are of two principal types. One, the *ligula*, resembles the modern teaspoon; the other, the *coclear*, is smaller, with round bowl and straight, pointed handle. The pointed end of the *coclear* was used in picking snails from their shells, while the bowl was used for eating eggs. Spoons of this type may of course have served other purposes.

239. (24116) SPOON (*coclear*)

Naples 110088.

Several small gongs with clappers have been found at Pompeii. It is supposed that these gongs were fastened on or near the street-doors of houses and answered the purpose of modern door-bells.

240. (24133) GONG

The supporting frame is modern.

Naples 78622. Guhl und Koner, *Leben der Griechen und Römer*, Fig. 933.

Objects of the class represented by the following number exist in considerable numbers in the Naples Museum. They may have served as seats.

241. ($\frac{24177}{2}$) CYLINDRICAL SEAT (?)

The object is supported on three simple feet. The exterior of the cylinder is encircled by horizontal raised bands and incised lines. There are two lateral, swinging handles. The top is slightly concave, with a boss at the center.

Naples 68814.

Nos. 242, 243 and other similar objects are labeled "altars" in the Naples Museum. Overbeck, *Pompeii*, pp. 425, 426, explains them as seats—a purpose for which they seem too small and weak. The horizontal pieces which connect the legs have open-work decoration, more elaborate at the ends than at the front and back. The top is concave.

242. (24161) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, consists of conventionalized vegetable scrolls, with a mask of Jupiter Ammon in the middle.

Naples 109506.

243. (24166) STOOL-SHAPED OBJECT

The open-work decoration at each end, immediately under the top, has in the middle a pendent palmette.

Naples (?). *Mus. Borb.* IV, xxvii, 9, 10; Overbeck, *Pompeii*, Fig. 226.

244. (24169) DRY MEASURE

The plain, cylindrical vessel has two lateral, fixed handles. Within is a central upright rod, supporting a three-armed brace.

Naples 74601. A similar, but smaller, measure from Herculaneum in the Naples Museum (No. 74600) bears the inscription (*C. I. L.* X, 8067, 4):

D · D · P · P

HERC

i. e., *D(ecreto) d(ecurionum) p(ecunia) p(ublica) Herc(ulanenses)*, showing that the measure was an officially certified standard.

BALANCE AND WEIGHTS

The equal-armed balance is the earliest contrivance for weighing. The example here shown is small and of the simplest construction, being without a tongue to indicate the exact equivalence of the weight in one scale with the article in the other. Some of the weights bear witness that much larger balances were also in use. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *libra*; Baumeister, *Denkmäler*, s. v. *Wage*.

245. ($\frac{24136}{2}$, $\frac{24150}{2, 3}$;) BALANCE AND WEIGHTS

The pans are bowl-shaped; the chains missing.

Naples 116438. Pompeii. *Not. d. Scavi*, 1887, pp. 413, 414. The original series of weights consists of seven pieces, five square and two round. The square weights bear each a Greek letter, standing for the numbers 4, 5, 6, 7, 10. Of the round weights one has a single dot inlaid in silver, while the other has two such dots. As this balance was found associated with surgical instruments, it was probably used for weighing drugs.

246-251. (24126, 24132, 24137, 24139, 24151, 24153) SIX WEIGHTS

Each weight represents a reclining goat on a rectangular pedestal.

Naples 74308-74313. Pompeii. Fiorelli, *Scavi di Pompeii dal 1861 al 1872*, p. 90. Fiorelli suggests that these weights were used in selling goat's milk (?). On the ends of the pedestals are

the inscriptions (*C. I. L. X*, 8067, 14): P I, P II, P III, P IIII, P V, P X, signifying that the weights are 1, 2, 3, 4, 5, and 10 lbs. respectively. The two-pound weight has also the inscription: P· STALLI· FELIC, giving the name of the maker (?) as Publius Stallius Felix. [In the series of facsimiles in Chicago the two-pound weight is omitted and the five-pound weight duplicated.]

252-255. (24123-24125, 24127) FOUR WEIGHTS

One weight, which is in the form of a sow, is hollow, having originally been filled with lead. Two others represent knuckle-bones. The fourth may represent a cheese; its handle is in the form of two thumbs.

Naples 74390-74393. On one side of the sow are the letters (*C. I. L. X*, 8067, 88): P C (i. e. *pondera centum*), signifying that the weight is 100 lbs.

STEELYARDS AND THE LIKE

The steelyard, a less ancient instrument than the equal-armed balance, was in common use among the Romans. It regularly consists of (1) a graduated beam or yard; (2) a hanging weight, which may be moved along the beam; (3) a suspension hook, or commonly two alternative hooks on opposite sides of the beam; and (4) a pan, attached by four chains to the end of the beam, or in place of the pan, a hook or hooks, for supporting the article to be weighed. Smith, *Dictionary of Greek and Roman Antiquities*, s. v. *statera* (with incorrect explanation of the two suspension-hooks and double graduation); Baumeister, *Denkmäler*, s. v. *Wage*; Overbeck, *Pompeii*, pp. 447, 448.

N. B. In these reproductions the weights are sometimes too light or too heavy.

256. (24131) STEELYARD

Weight in the form of the bust of a warrior, wearing cuirass and helmet. On the cuirass a mask of Medusa. On each side of the crested helmet a bull in relief.

When suspended as at present this steelyard can weigh up to twelve pounds, the numbers 1-5 and 10 being indicated by the regular signs (I, II, III, IIII, V, X) and the remaining numbers by single marks, with S (i. e., *semis*, $\frac{1}{2}$) at the half-way points. When suspended by the other hook it can weigh from ten to forty pounds, the regular signs, (X, XX, XXX, XXXX) being used for ten and its multiples, and the half-way points marked by a V.

Naples 74056. Stabiae. *Mus. Borb.* I, LV, 1. On the flat part of the beam is an inscription (*C. I. L. X*, 8067, 3), as follows:

IMP· VESP· AVG· IIX·
T· IMP· AVG· P· VI· CoS
EXACTA· IN· CAPITO

Imp(erator) Vesp(asiano) Aug(usto) IIX T(ito) imp(erator) Aug(usti) f(ilio) VI co(n)s(ulibus), exacta in Capito(lia). This signifies that in the year 77 A. D. this steelyard was tested by comparison with standard weights preserved on the Capitoline hill at Rome.

257. (24128) STEELYARD

Weight in the form of the bust of a boy.

When suspended as at present, this steelyard can weigh up to fourteen

pounds, the signs being, I, II, III, IIII, V, VI, VII, VIII, VIIII, X, I, II, III, IIII, with S, the sign for $\frac{1}{2}$, at the half-way points. When suspended by the other hook, it can weigh from thirteen to fifty pounds, the signs reading XIII, V, XX, V, XXX, V, XXXX, V.

Naples 74039. Herculaneum. On the flat part of the beam is an inscription (C. I. L. X, 8067, 2), as follows:

TI· CLAUD CAES //// VITEL·
III· COS· EXACTA AD· ARTIC·
CVRA· AEDIL

Ti(berio) Claud(io) Caes(are) Vitel(lio) III co(n)s(ulibus), exacta ad Artic(uleiana), cura aedil(ium). The *Articuleiana* were standard weights deposited in Rome in the year 47 A. D. by the aediles, Articuleius and his colleague. The present steelyard had been tested by comparison with these weights.

258. (24138) STEELYARD

Weight in the form of a bust of Mercury, wearing on his head an ivy wreath, fastened behind by ribbons, and a winged hat. The four chains by which the pan is suspended are attached to the bent necks of swans, whose flattened bodies are soldered to the under side of the pan. There are, as usual, two sets of graduation marks and numerals.

Naples 74066 (?).

259. (24130) STEELYARD

Weight in the form of a female bust. When suspended as at present, this steelyard can weigh up to eight pounds, the signs being I, II, III, IIII, V, VI, VII, VIII. When suspended by the other hook it can weigh from ten to thirty-three pounds, the tens being marked by the signs X, XX, XXX, the fives by a V, and the other pounds by single upright lines.

Naples 74069.

260. (24122) STEELYARD

Weight in the form of a female bust, the head ivy-crowned and covered with a cloth, the right arm bent upward so that the fore-finger touches the cheek. In place of the more usual pan this instrument has two hooks for holding the object to be weighed.

When suspended as at present, this steelyard can weigh up to twelve pounds, the first ten numbers being indicated by the usual numerals and the last two by single upright marks. When suspended by the other hook it can weigh from thirteen to forty-six pounds, the signs reading XIII, XX, V, XXX, V, XXXX, V, I.

Naples 117693. Pompeii, *Not. d. Scavi*, 1888, p. 524.

261. (24129) BALANCE

This instrument combines the principle of the equal-armed balance with that of the steelyard. One arm of the balance is graduated, and along this arm slides a small weight in the form of an acorn.

Naples 74060. *Mus. Borb.* I, LV, 3.

262. (24025) VESSEL FOR WEIGHING LIQUIDS

The flat handle, of one piece with the bowl, has a slot, alongside of which is a graduated scale. A hook, which could be supported by the finger or otherwise, is connected by a chain and ring to a guard, which slides in the slot. There must originally have been a weight attached to the ring at the end of the handle.

Naples 74165.

MUSICAL INSTRUMENTS

263. (24140) PAIR OF CYMBALS

Naples 76941.

264. (24160) CLARINET

The ivory tube has ten (?) finger-holes and is covered with perforated metal bands, which can be turned so as to open or close the holes. The missing mouth-piece was inserted into the flaring end of the tube when the instrument was in use.

Naples 76892. Pompeii. Howard, *Harvard Studies in Classical Philology*, IV, PL II, 2 and p. 49; also note on p. 55 in regard to the inexactness of the reproduction.

265. (24141) SISTRUM

The handle consists of a figure of the god Bes on a pedestal, surmounted by a double-faced head. Within the opening of the instrument is a small dog(?) and upon the top another small animal (dog?).

Naples (?).

266. (24163) TRUMPET (?)

This is a long, straight, conical tube of thin bronze, open at both ends.

Naples 76886.

267. (24167) TUBE

This is a heavy tube of conical bore, closed at the smaller end and open at the larger end. Near the smaller end are three small holes on one side and three, not quite opposite to them, on the other. Purpose unknown.

Naples 76888.

INDUSTRIAL IMPLEMENTS

268. (24146) COMPASSES

Naples 76686.

269. (24147) COMPASSES

Naples 76681.

270. (24111) COMPASSES

Naples 109673.

271. (24110) COMPASSES

The legs are curved at the top and cross each other.

Naples 76683.

272. (24149) OUTSIDE CALIPERS

The two curving arms are inlaid in silver, one on one side, the other on the other, each with an ivy spray.

Naples 115630.

273. (24143) INSIDE CALIPERS

The ends of the straight legs are bent so as to be at right angles to the shafts and parallel to each other.

Naples 76685.

274. (24144) INSIDE CALIPERS

The ends of the flat straight legs are bent so as to be at right angles to the shafts and parallel to each other.

Naples 76671 (?).

275. (24158) FOOT RULE

The rule is hinged in the middle, so that it may be folded upon itself. When open, it is held in position by a movable guard, the two notches of which fit under the heads of two pins. On one side it is divided by points into sixteen equal parts (*digiti*), with double points instead of single to mark the quarters of the foot; and on one edge it is similarly divided by single points into twelve equal parts (*unciae*).

Naples 76624(?). *Mus. Borb.* VI, xv, 8; Overbeck, *Pompeii*, Fig. 257.

276. ($\frac{24150}{1}$) PLUMMET

The knob at the top is perforated for a string.

Naples 76658. *Mus. Borb.* VI, xv, 1.

277. (24148) CARPENTER'S SQUARE

The two ends have an ornamental outline.

Naples 76689.

SURGICAL IMPLEMENTS AND THE LIKE

While some of the following objects are unmistakably for surgical or medical use, others may equally well have served some ordinary domestic or toilet purpose. For fuller particulars see the excellent work of Dr. J. G. Milne, *Surgical Instruments in Greek and Roman Times*.

278. (24119) SCALPEL

The handle is of bronze, the blade of steel.

Naples 77684. Milne, p. 28 and Pl. V, 4(?).

279. (24113) SHARP HOOK

The handle is molded.

Naples 78040. Cf. Milne, pp. 85-87.

280. (24120) SHEARS

Like Greek and Roman shears generally, this instrument resembles in construction modern garden shears.

Naples 78005. Pompeii. Milne, pp. 49, 50 and Pl. X, 5

281. (24157) NEEDLE

This may have been used for sewing bandages or for ordinary domestic purposes.

Naples (?). Cf. Milne, p. 76.

282. (24104) NEEDLE

The head of the needle is flat and roughly diamond-shaped.

Naples 78122. Cf. preceding note.

283. (24105) SMALL SPOON

The small disk-shaped end is set at an obtuse angle with the shaft.

Naples 78044. This instrument has the form of the Roman toilet article used for clearing the ears of wax. It may also have served for extracting ointment from tubes and for similar purposes. Cf. Milne, pp. 77, 78 and Pl. XVIII, 5 and 8.

284. (24108) PROBE (?) AND SPOON

The spoon is very small and only slightly hollowed. It may have served as an ear scoop.

Naples 77803. Cf. Milne, pp. 63ff.

285. (24107) PROBE AND SPATULA

Naples 77719.

286. (24109) PROBE AND SPOON

The shaft of the original is ornamented with a spiral silver wire wound around it.

Naples 78146. Milne, p. 61 and Pl. XIV, 1.

287. (24106) PROBE AND SPOON

Naples 77765.

288. (24118) PROBE AND SPOON

The spoon has been accidentally split down the middle.

Naples 78121. Milne, p. 62 and Pl. XV, 3.

289. (24115) DOUBLE SPATULA

Naples 77733. Milne, p. 79 and Pl. XX, 1.

290. (24114) TONGUE DEPRESSOR (?)

Straight, flat handle; broad, flat end of rounded outline.

Naples 78012 (?). Cf. Milne, p. 79.

291. (24112) FORCEPS

Naples 77978. Milne, p. 92 and Pl. XXVI, 1.

292. (24117) FORCEPS

Naples 78151. *Mus. Borb.* XV, xxiii, 3; Milne, Pl. XXVI, 6.

293. (24156) BLEEDING CUP

The shape is the usual one. There is a ring attached at the top.

Naples 77991. Milne, p. 103 and Pl. XXXV.

294. (24145) MALE CATHETER

The instrument has two contrary curves and thus resembles an elongated S.

Naples 78026. *Mus. Borb.* XV, xxiii, 1; Overbeck, *Pompeii*, Fig. 258, h; Milne, p. 144 and Pl. XLV, 1.

295. (24121) FEMALE CATHETER

Naples 78027. Milne, p. 145 and Pl. XLV, 2.

296. (24152) FEMALE CATHETER

Around the middle of the instrument are molded rings.

Naples 78020.

297. (24154) RECTAL SPECULUM

The two halves work on a hinge.

Naples 78031. Pompeii. *Mus. Borb.* XIV, xxxvi, Fig. III; Overbeck, *Pompeii*, Fig. 258 e; Milne, pp. 149, 150.

298. (24155) VAGINAL SPECULUM

By turning the screw the three blades were made to diverge. There is a leaf ornamentation on the handle of the screw.

Naples 78030. Pompeii. *Mus. Borb.* XIV, xxxvi, Figs. I, II; Overbeck, *Pompeii*, Fig. 258 a; Milne, p. 151 and Pl. XLVII.

299. (24103) VAGINAL SPECULUM

By turning the screw to the right the four blades were made to diverge. There is an ornament in the form of a ram's head at each end of the cross-bar.

Naples 113264. Pompeii. *Not. d. Scavi*, 1882, p. 420; Milne, p. 152 and Pl. XLIX.

300. (24142) BOX FOR DRUGS

There is a sliding cover, which can be held in place by means of a guard on the end of the box. The box is divided into six compartments, two of which are provided with lids working on pins and lifted by means of ring-handles. The original still contains medicaments.

Naples 78200. Milne, pp. 172, 173 and Pl. LIV.



Fig. 1.



Fig. 4.

Fig. 2.



Fig. 3.



Fig. 5.

Fig. 8.
Fig. 7.

Fig. 6.



Fig. 11.

Fig. 9.

Fig. 13.

Fig. 10.

Fig. 14.



Fig. 15.

Fig. 17.
Fig. 12.

Fig. 16.



Fig. 18.
Fig. 19.
Fig. 20



Fig. 21.
Fig. 22.



Fig. 23.

Fig. 24.



Fig. 25.
Fig. 26.

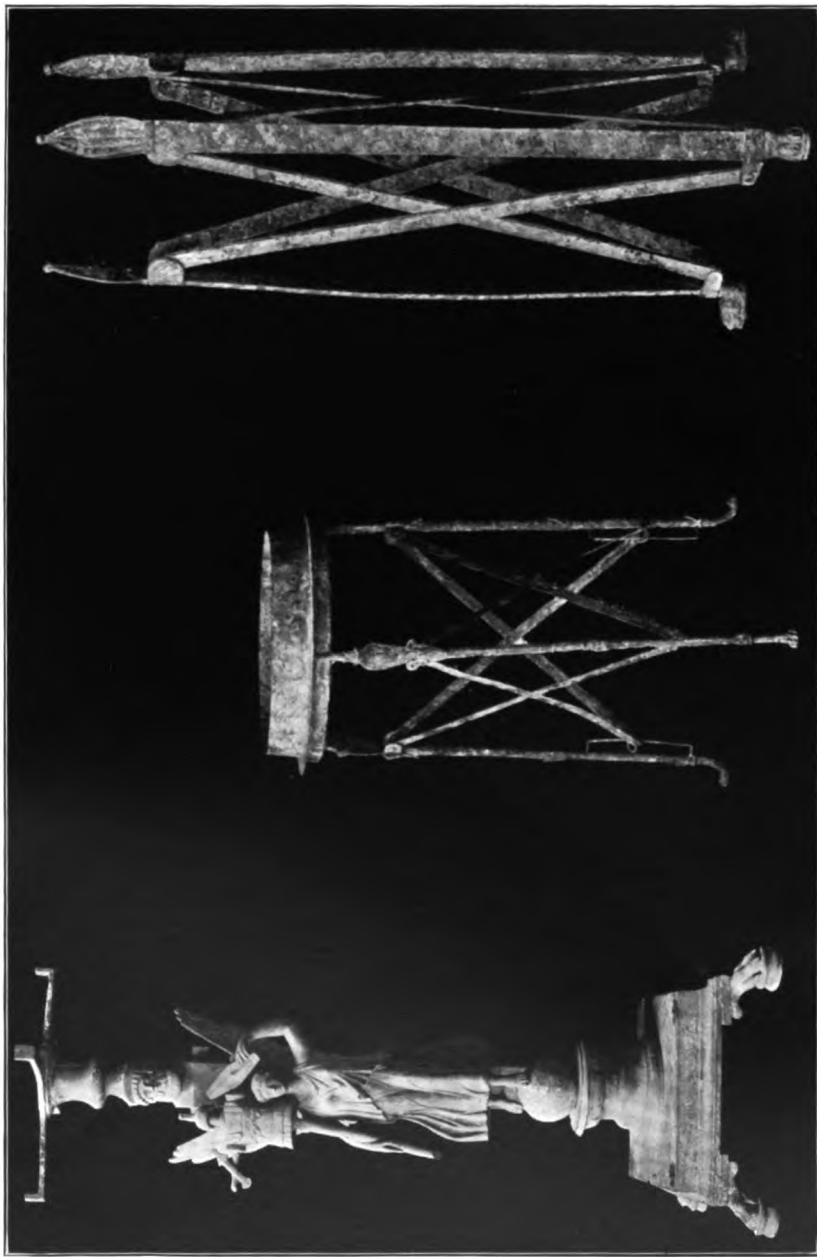


Fig. 27.

Fig. 28.

Fig. 29.

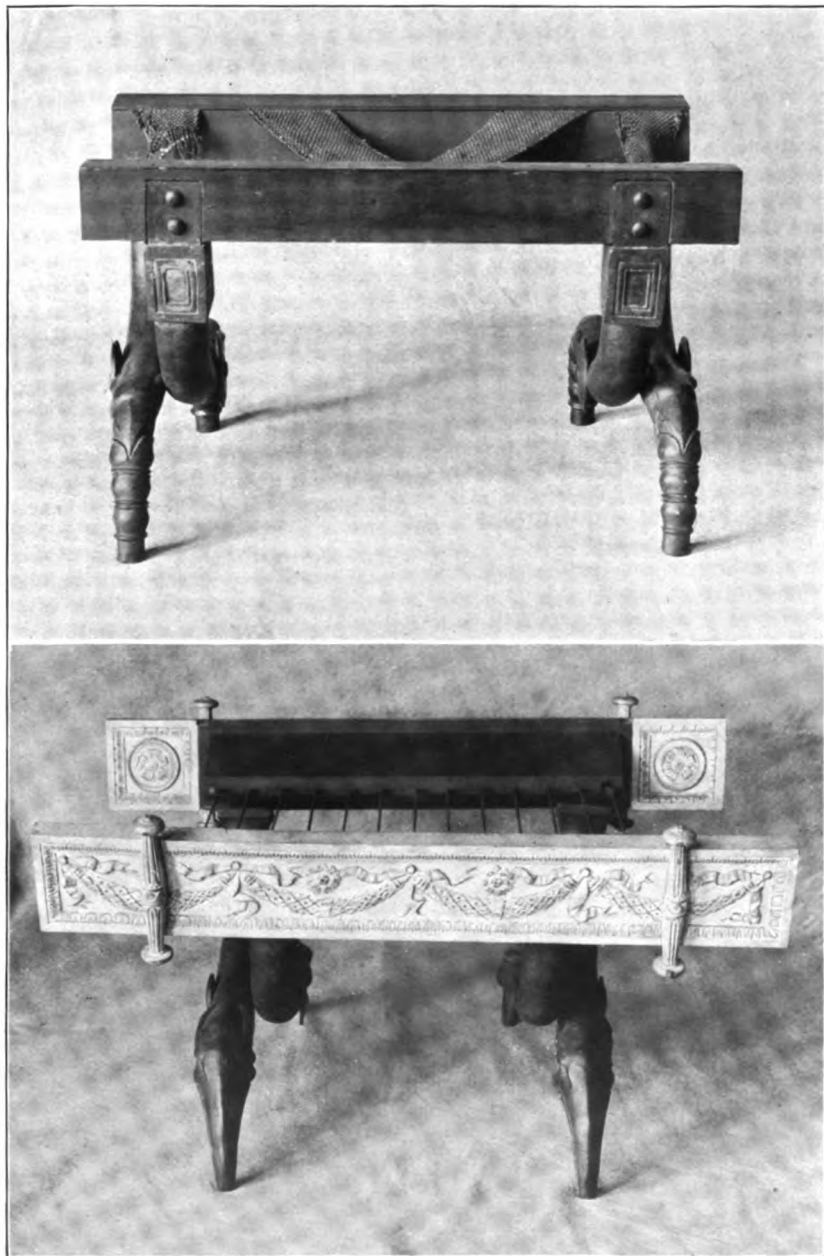


Fig. 30.
Fig. 31.



Fig. 34.



Fig. 37.

Fig. 36.

Fig. 38.

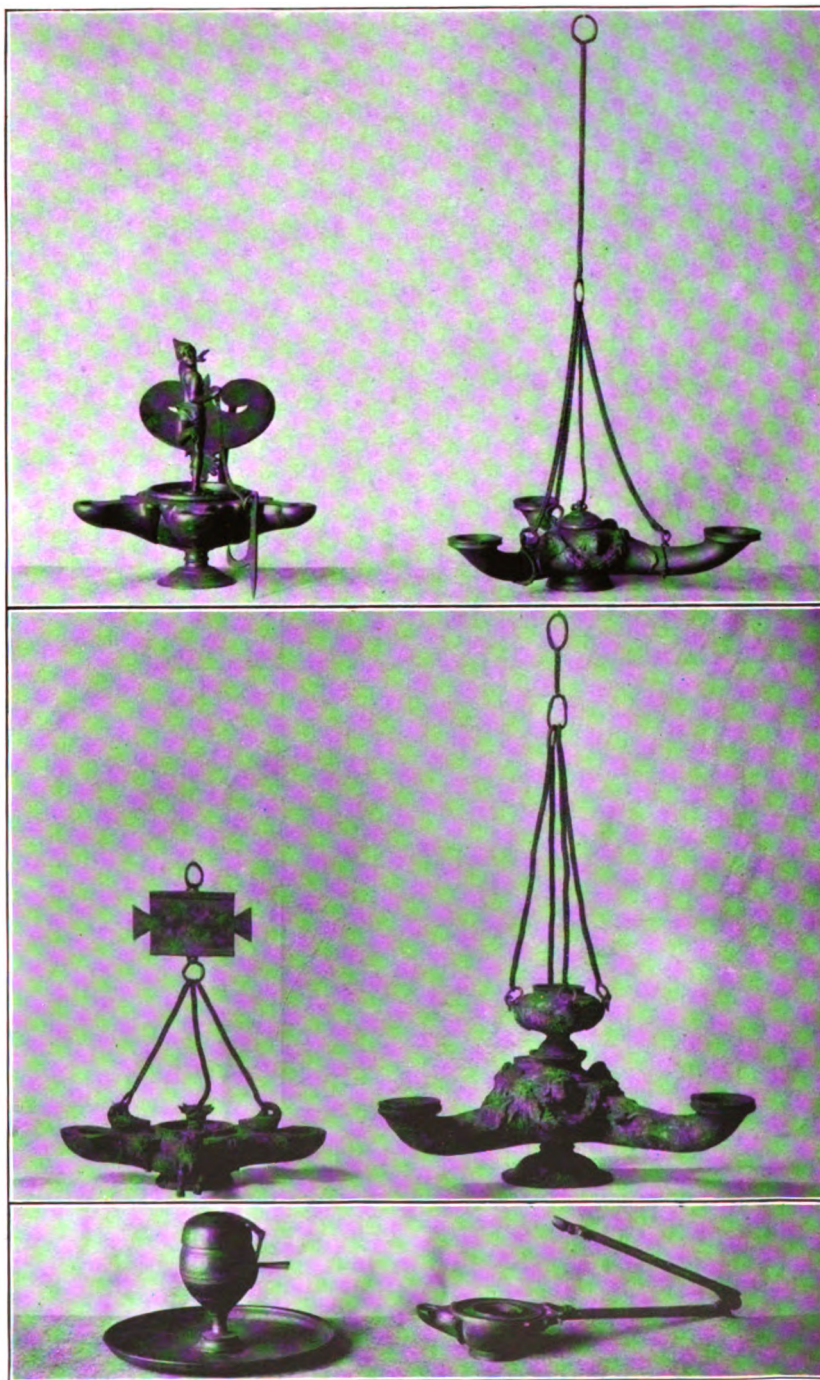


Fig. 35.
Fig. 40.
Fig. 43.

Fig. 39.
Fig. 41.
Fig. 42.



Fig. 44.

Fig. 45.

Fig. 46.

Fig. 47.

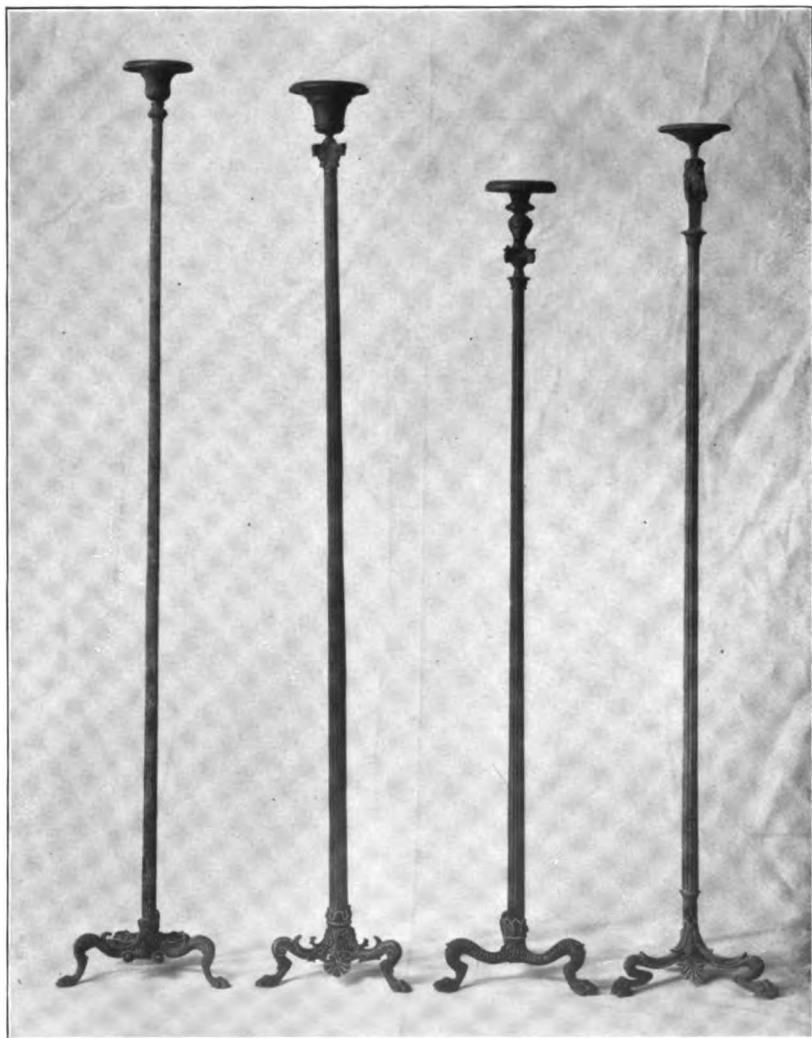


Fig. 48.

Fig. 49.

Fig. 50.

Fig. 51.



Fig. 52.

Fig. 53.

Fig. 54.

Fig. 55.

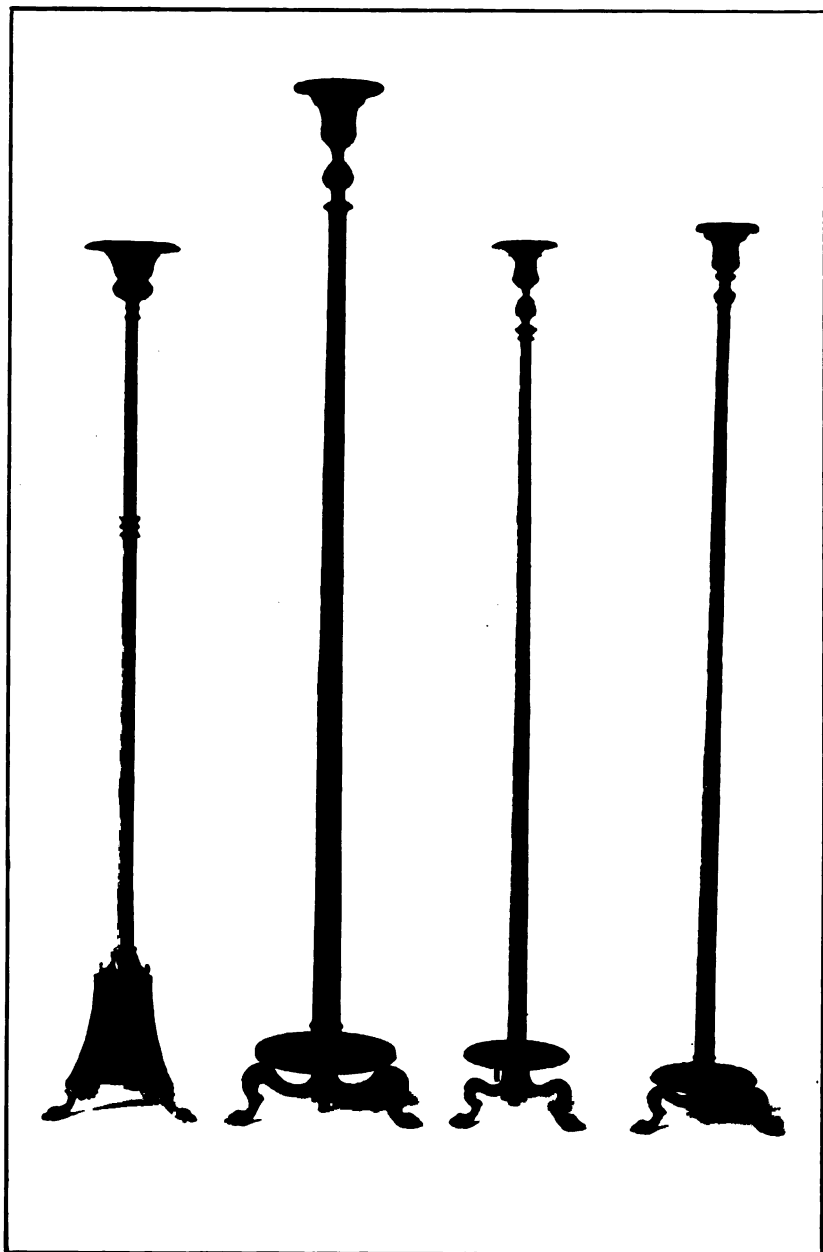


Fig. 56.

Fig. 57.

Fig. 58.

Fig. 59.



Fig. 60.

Fig. 61.

Fig. 62.

Fig. 63.

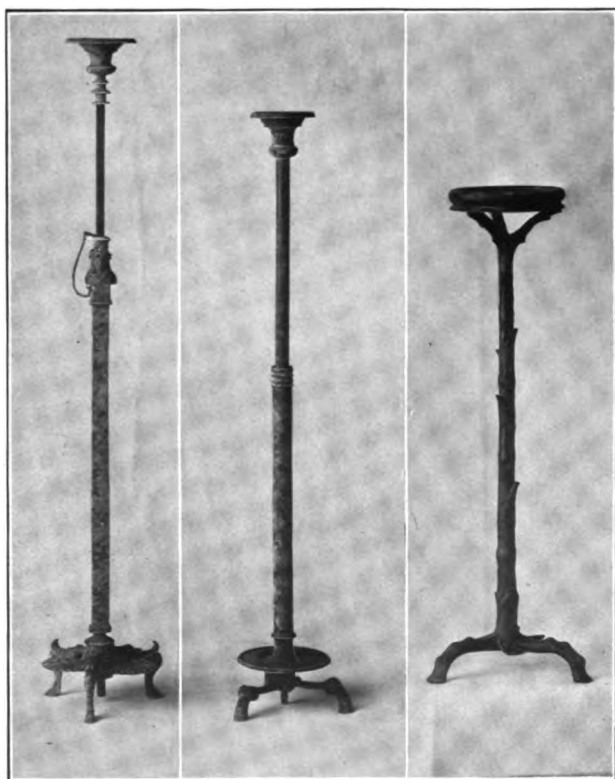


Fig. 64.

Fig. 65.

Fig. 66.



Fig. 67.

Fig. 69.

Fig. 68.

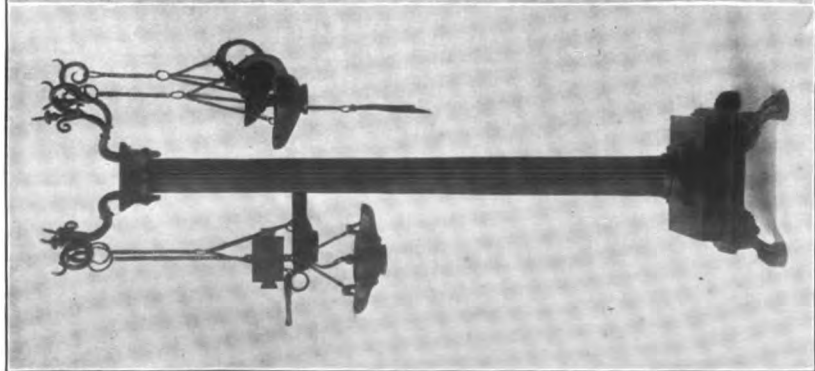


Fig. 70.

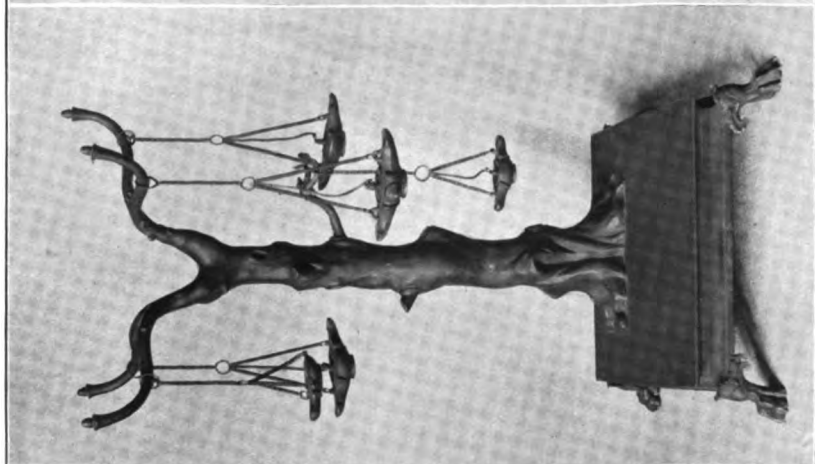


Fig. 71.

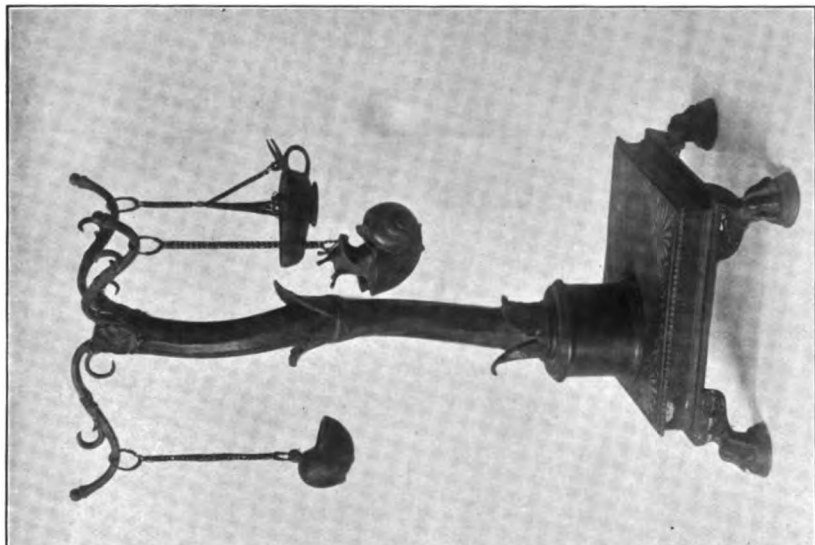


Fig. 73.

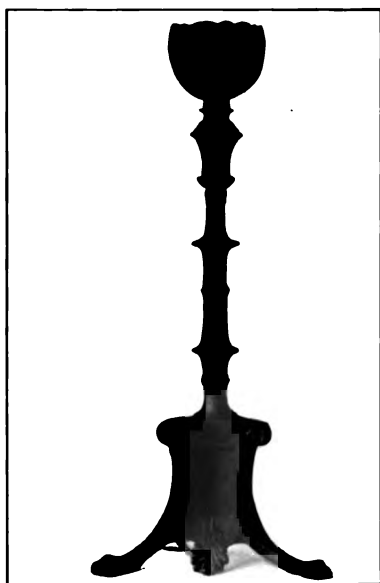


Fig. 74.



Fig. 72.



Fig. 80.

Fig. 75.

Fig. 76.

Fig. 81.

Fig. 77.

Fig. 82.

Fig. 78.

Fig. 83.

Fig. 79.

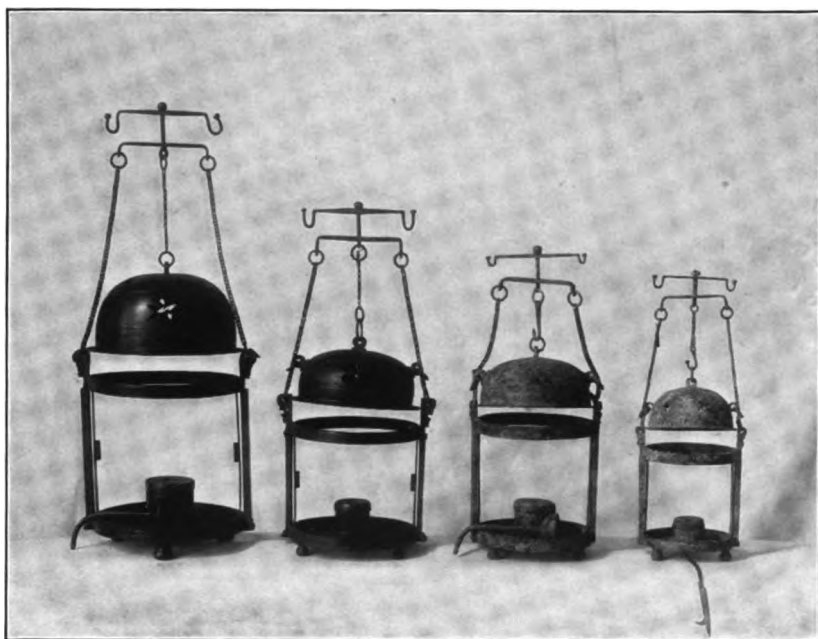


Fig. 84.

Fig. 85.

Fig. 86.

Fig. 87.

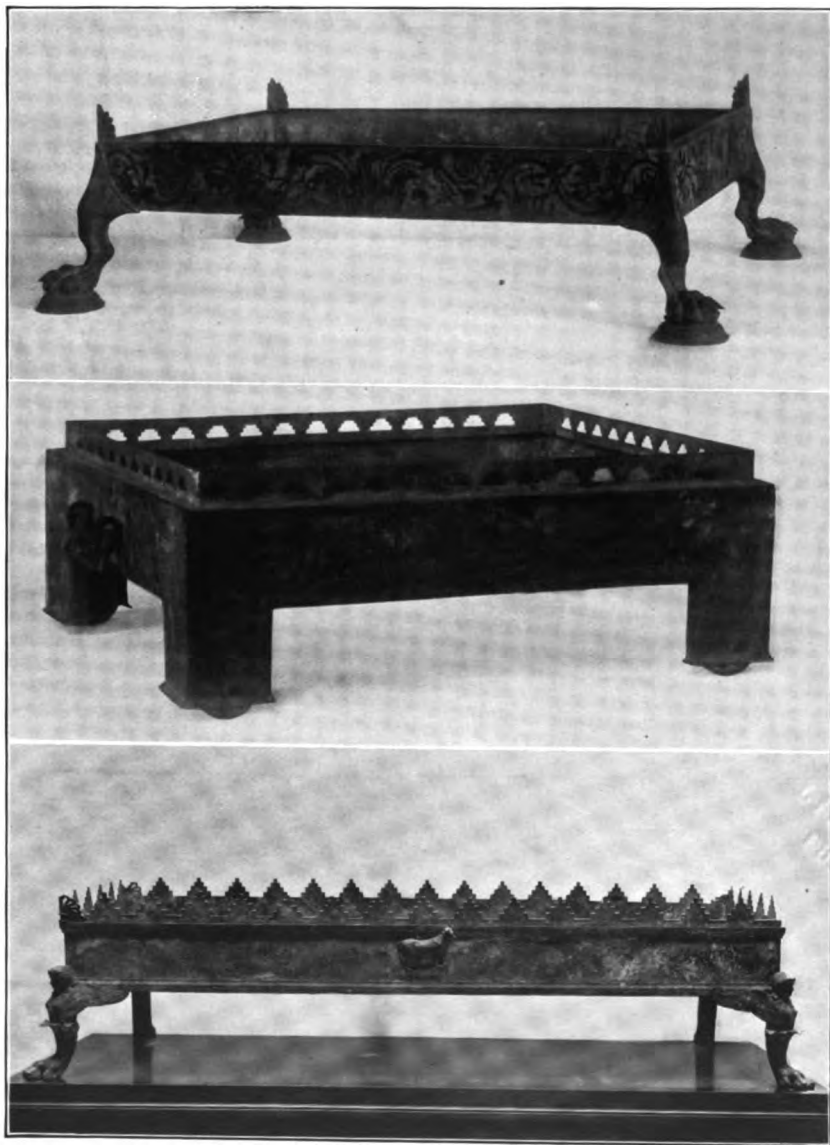


Fig. 90.
Fig. 89.
Fig. 88.



Fig. 92.

Fig. 91.

Fig. 93.

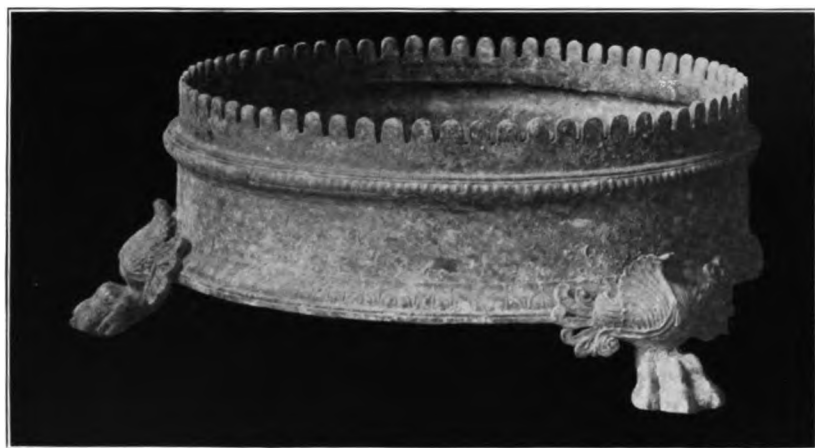


Fig. 94.



Fig. 94A.



Fig. 95.



Fig. 96.
Fig. 98.

Fig. 97.
Fig. 99.



Fig. 100.

Fig. 102.

Fig. 101.



Fig. 103.

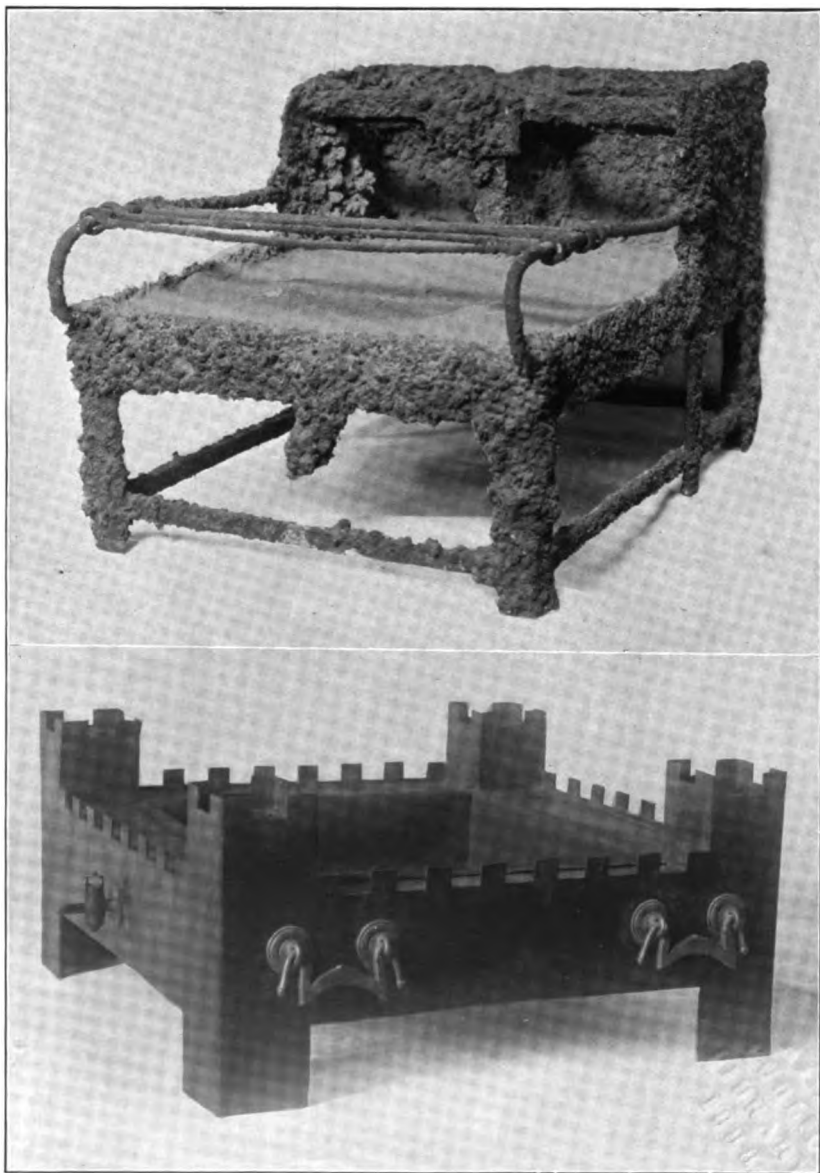


Fig. 105.
Fig. 104.

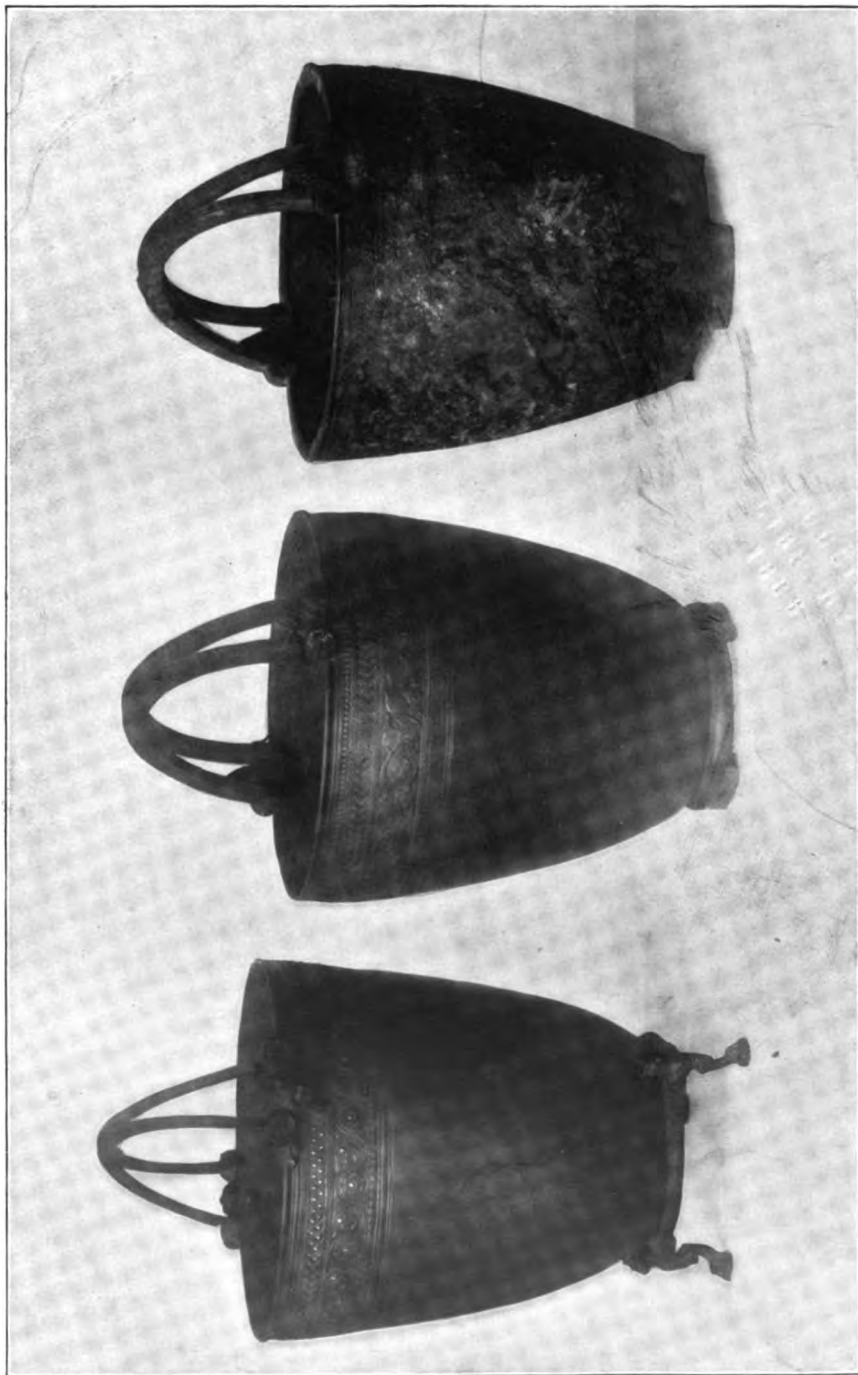


Fig. 106.

Fig. 107.

Fig. 108.



Fig. 109.

Fig. 113.

Fig. 110.

Fig. 114.

Fig. 111.

Fig. 112.

Fig. 115.



Fig. 115A.
Fig. 117.

Fig. 116.
Fig. 118.



Fig. 119.
Fig. 121.

Fig. 120.
Fig. 122.



Fig. 123.

Fig. 124.

Fig. 125.



Fig. 126.

Fig. 127.



Fig. 128.

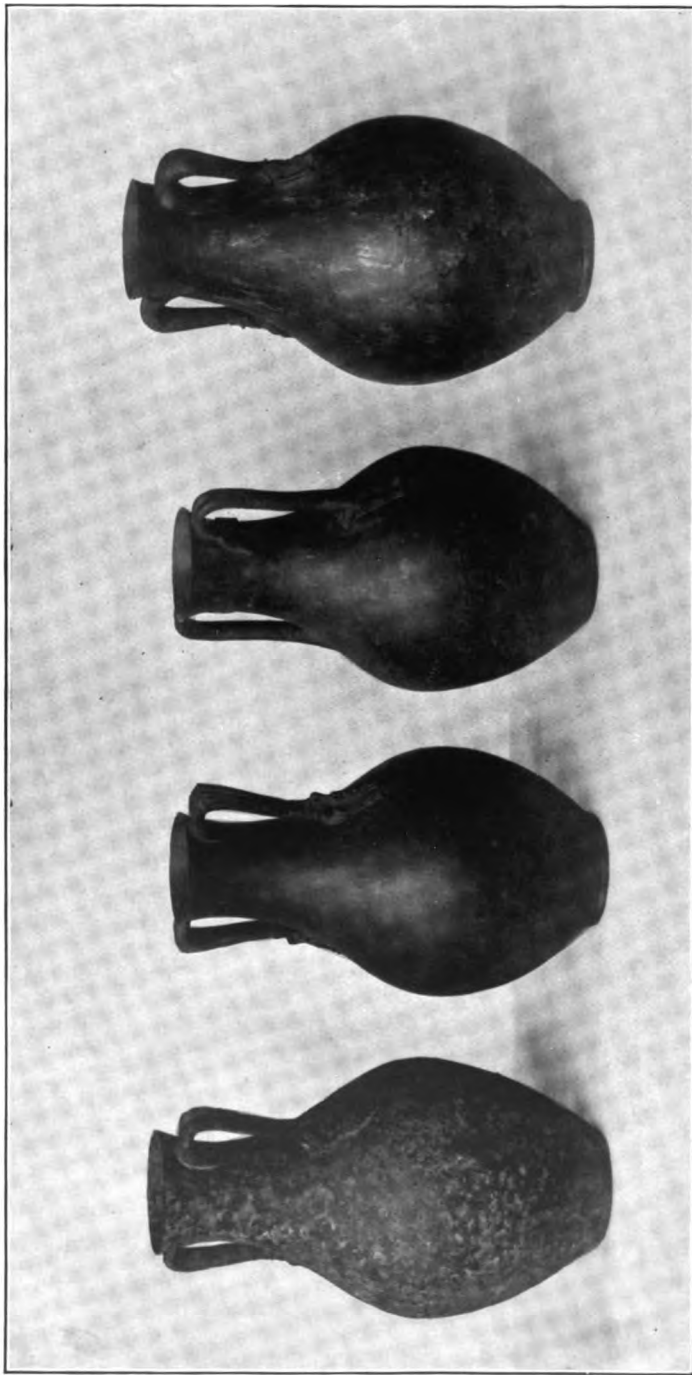


Fig. 129

Fig. 130.

Fig. 131.

Fig. 132.



Fig. 133.

Fig. 134.

Fig. 135.

Fig. 136.

Fig. 137.



Fig. 138.
Fig. 140.

Fig. 139.
Fig. 141.



Fig. 142.
Fig. 145.

Fig. 144

Fig. 143.
Fig. 146.

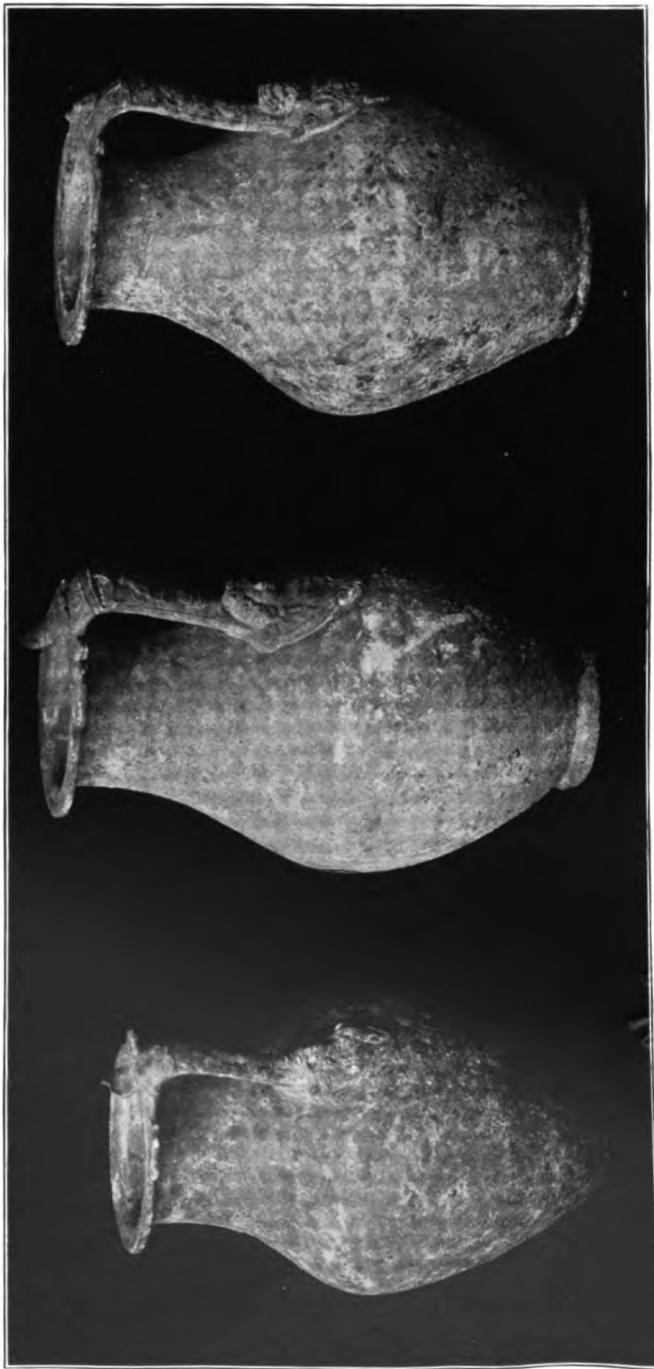


Fig. 147.

Fig. 148.

Fig. 149.



Fig. 150.

Fig. 151.



Fig. 153.

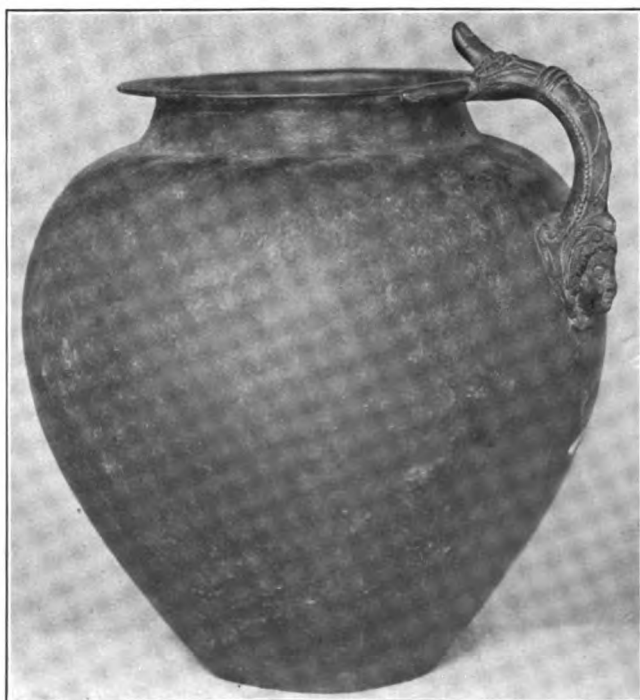


Fig. 152.



Fig. 154.
Fig. 156.

Fig. 155.
Fig. 158.



Fig. 157.



Fig. 160.

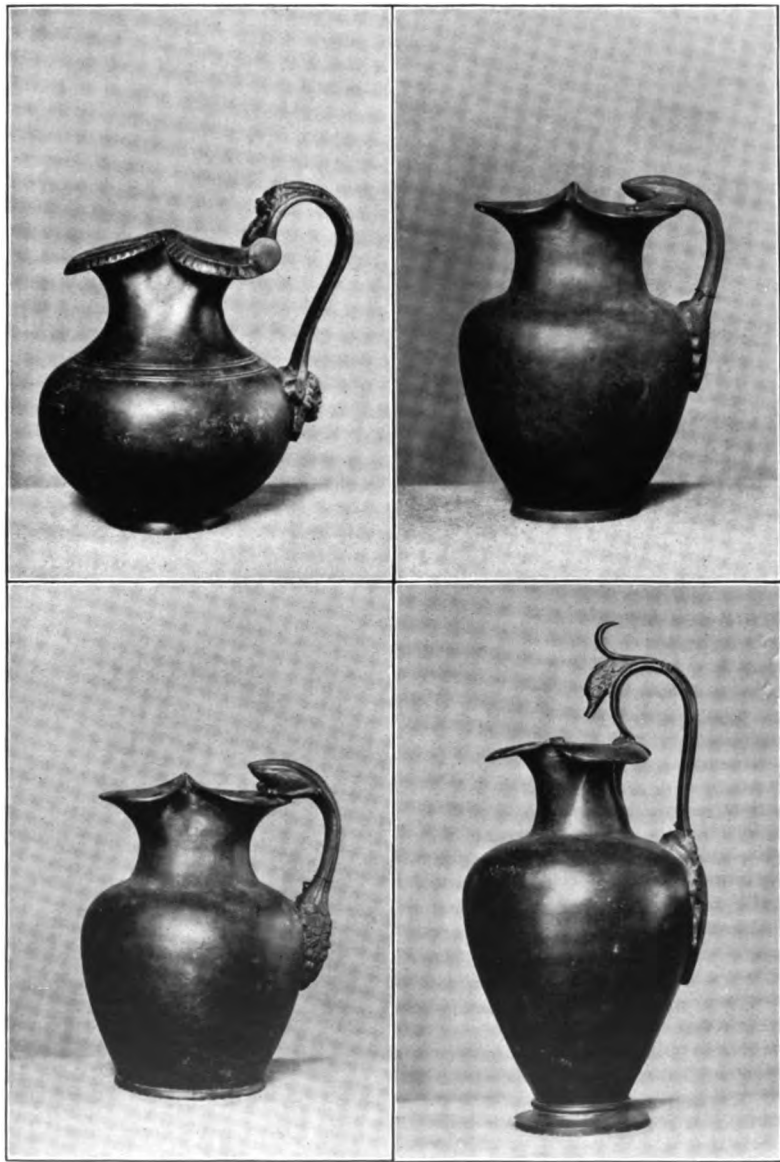


Fig. 159.
Fig. 162.

Fig. 161.
Fig. 164.



Fig. 163.



Fig. 167.



Fig. 166.

Fig. 165.

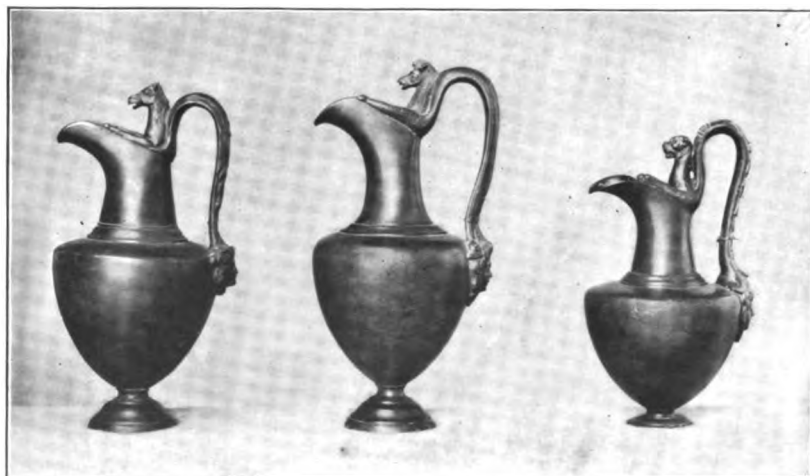


Fig. 168.

Fig. 169.

Fig. 170.



Fig. 171.
Fig. 174.

Fig. 173.

Fig. 172.
Fig. 175.



Fig. 176.
Fig. 179.

Fig. 177.
Fig. 181.

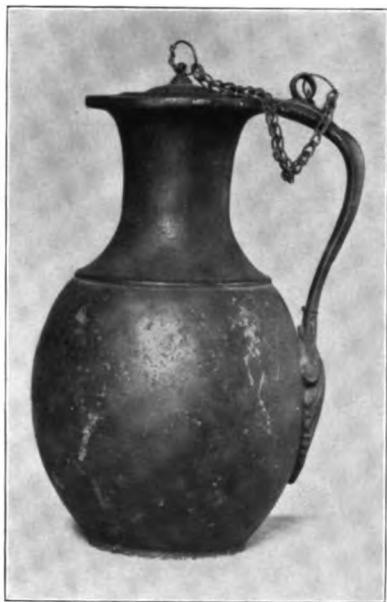


Fig. 178



Fig. 180.



Fig. 182.

Fig. 183.

Fig. 184



Fig. 185.

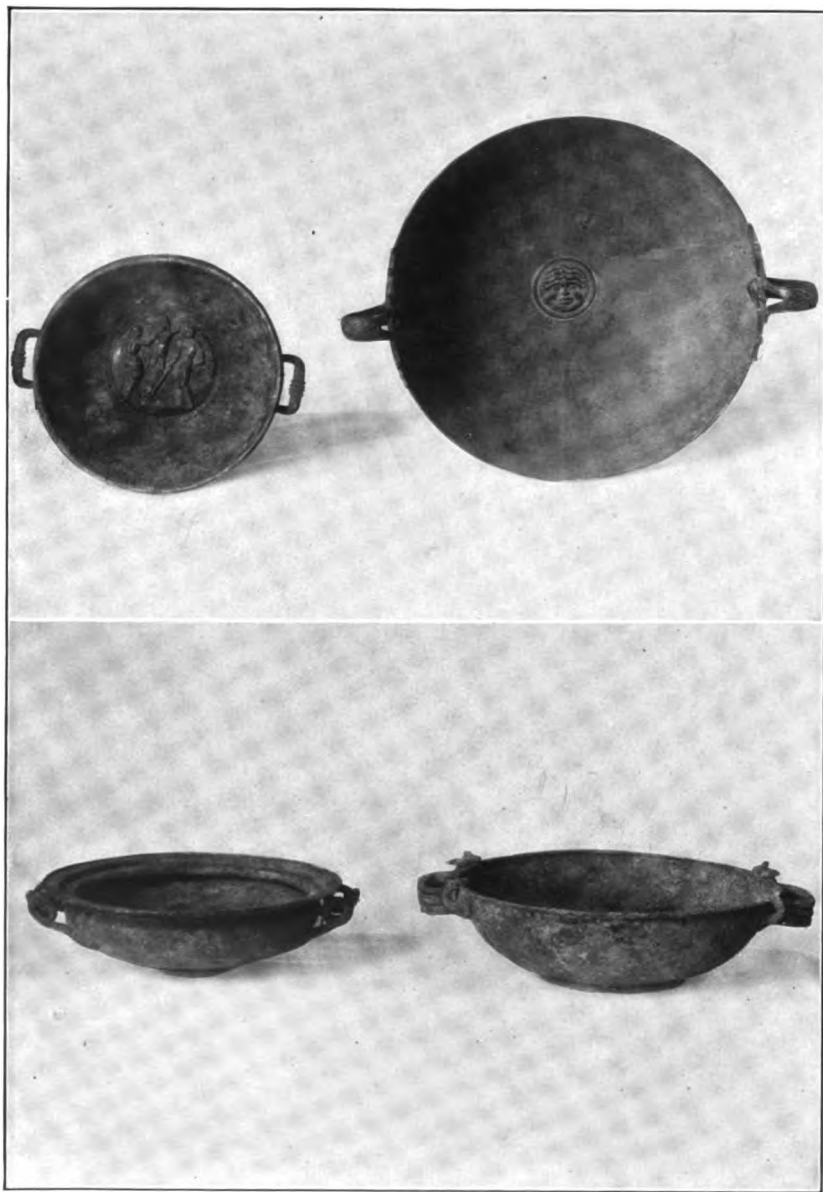


Fig. 188.
Fig. 191.

Fig. 192.
Fig. 190.



Fig. 186.

Fig. 187.



Fig. 189.



Fig. 193.
Fig. 194.



Fig. 195.

Fig. 196.



Fig. 197.
Fig. 199.

Fig. 198.
Fig. 200.



Fig. 201.
Fig. 204.
Fig. 206.

Fig. 202.
Fig. 205.

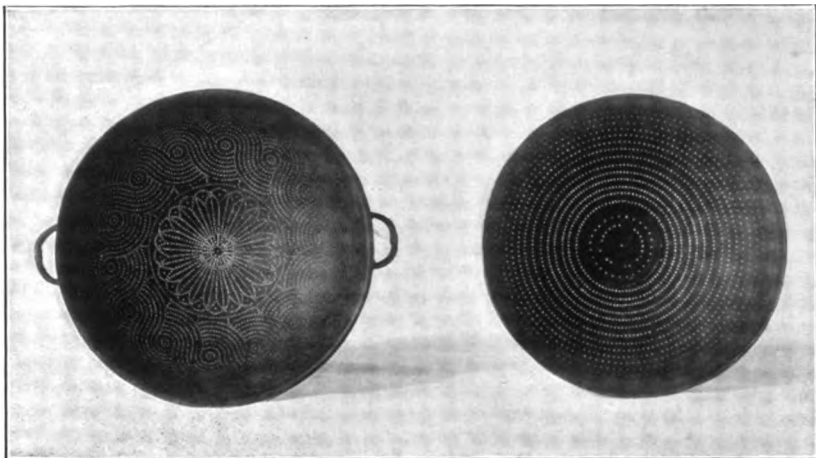


Fig. 207.

Fig. 208.

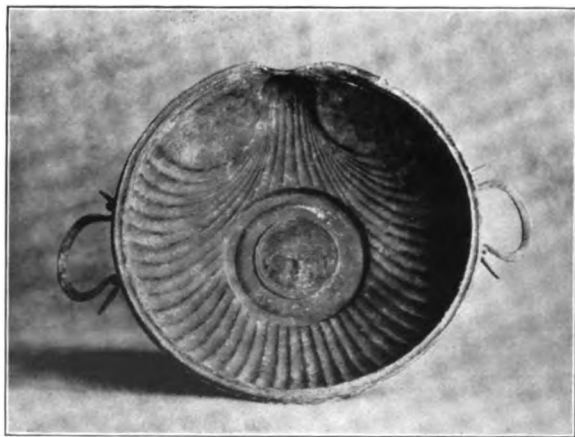


Fig. 203.



Fig. 209.

Fig. 218.



Fig. 211.

Fig. 213.

Fig. 212.



Fig. 216.

Fig. 214.

Fig. 215.



Fig. 220.
Fig. 222.

Fig. 221.
Fig. 223.



Fig. 217.

Fig. 210.

Fig. 219.



Fig. 224.

Fig. 225.

Fig. 226.



Fig. 227.

Fig. 229.
Fig. 230.

Fig. 228.



Fig. 231.

Fig. 233.
Fig. 234.

Fig. 232.



Fig. 236.
Fig. 238.

Fig. 235.

Fig. 237.
Fig. 239.



Fig. 240.

Fig. 242.
Fig. 243.

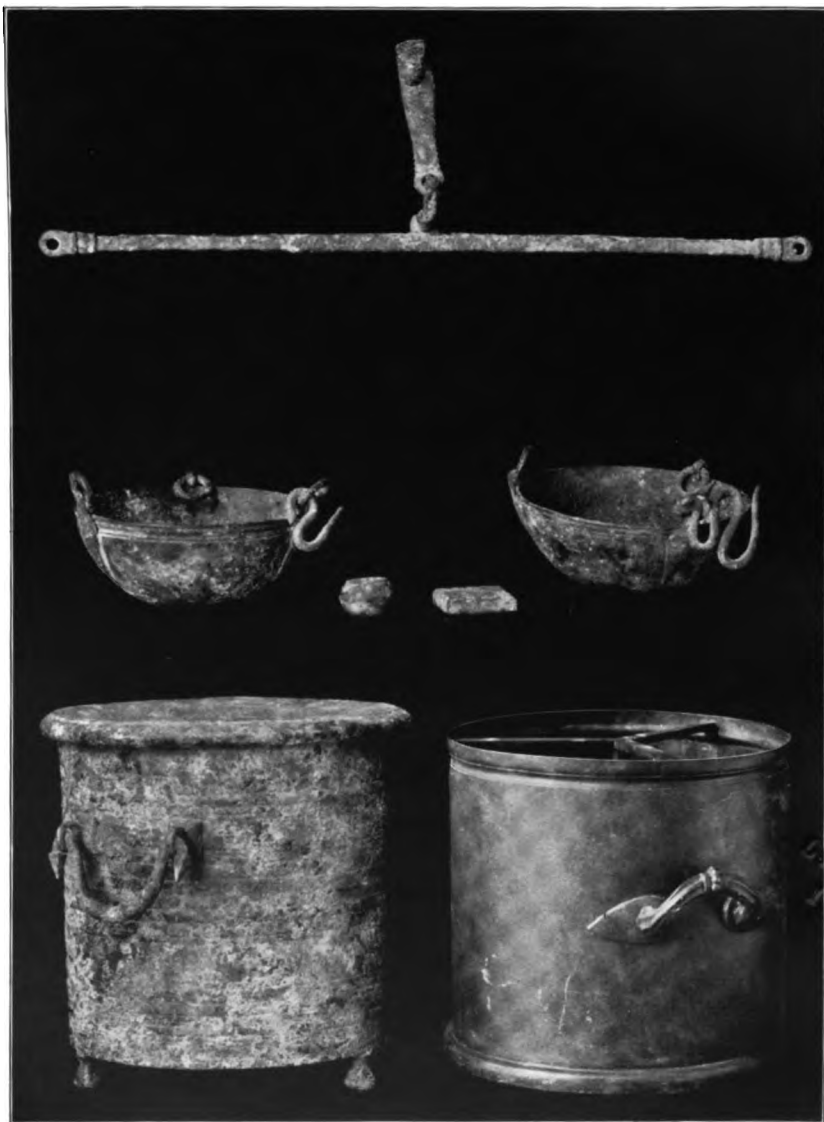


Fig. 241.

Top Group Fig. 245.

Fig. 244.

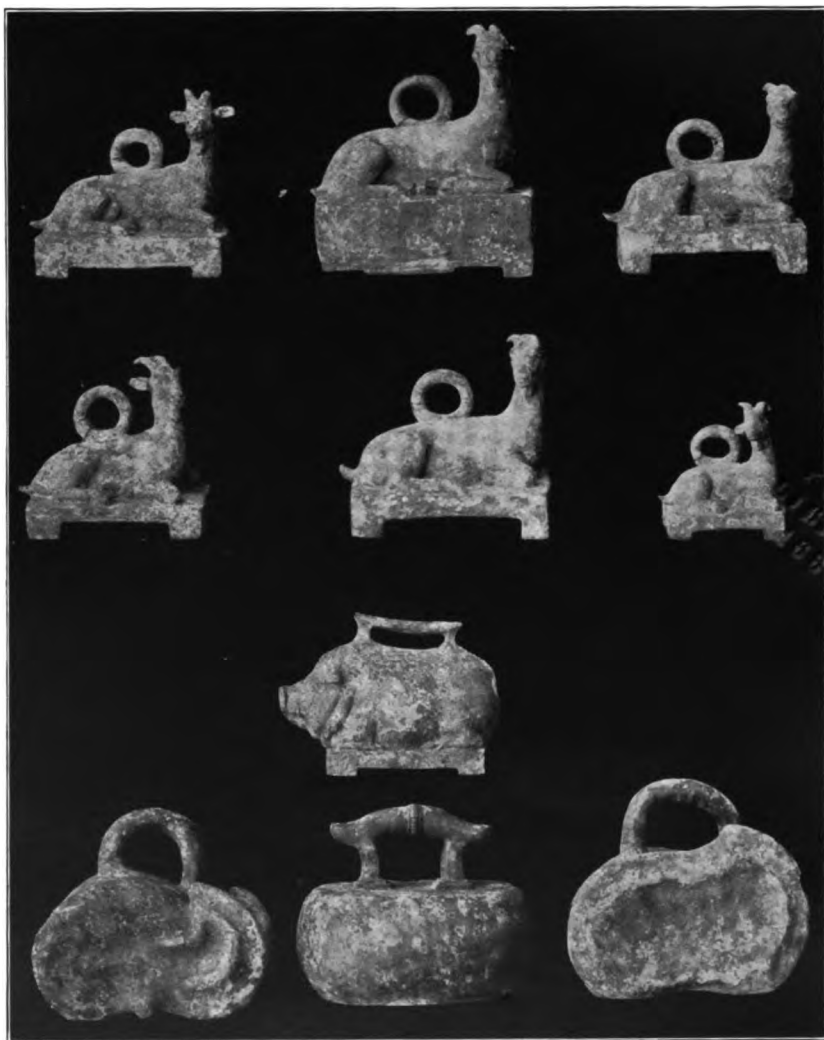


Fig. 246-251.
Fig. 252-255.

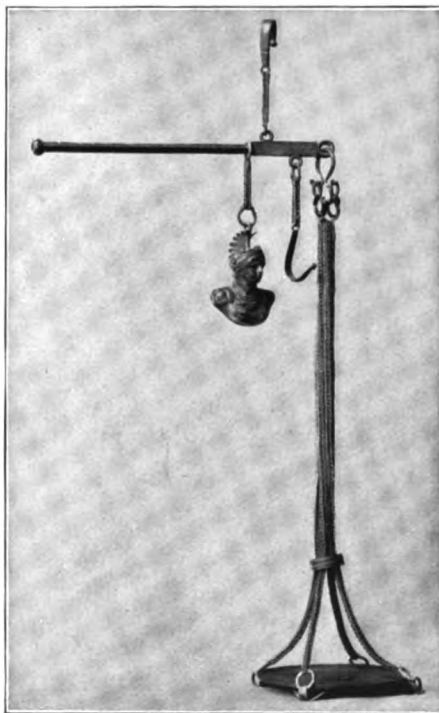


Fig. 256.



Fig. 257.

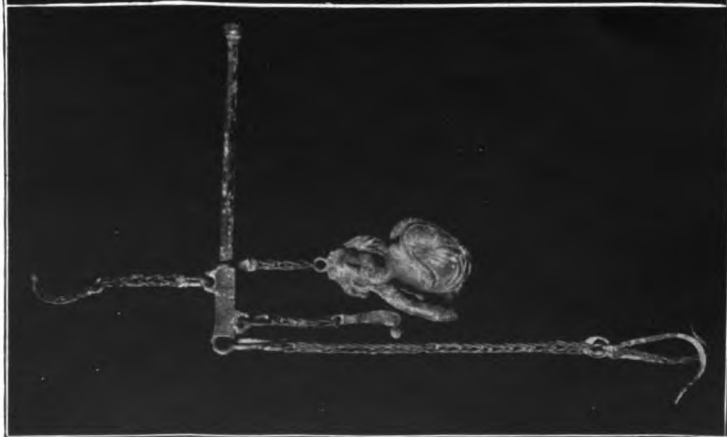


Fig. 260.

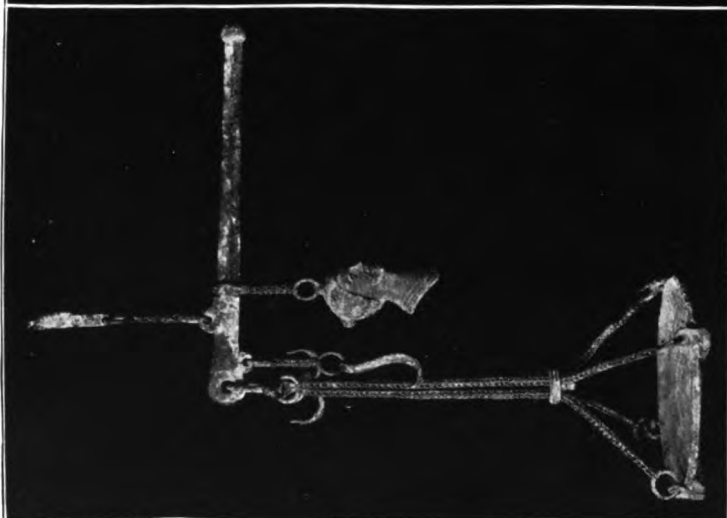


Fig. 259.

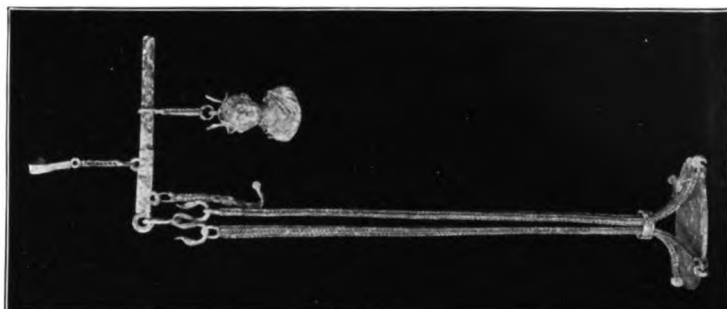


Fig. 258.



Fig. 261.

Fig. 262.

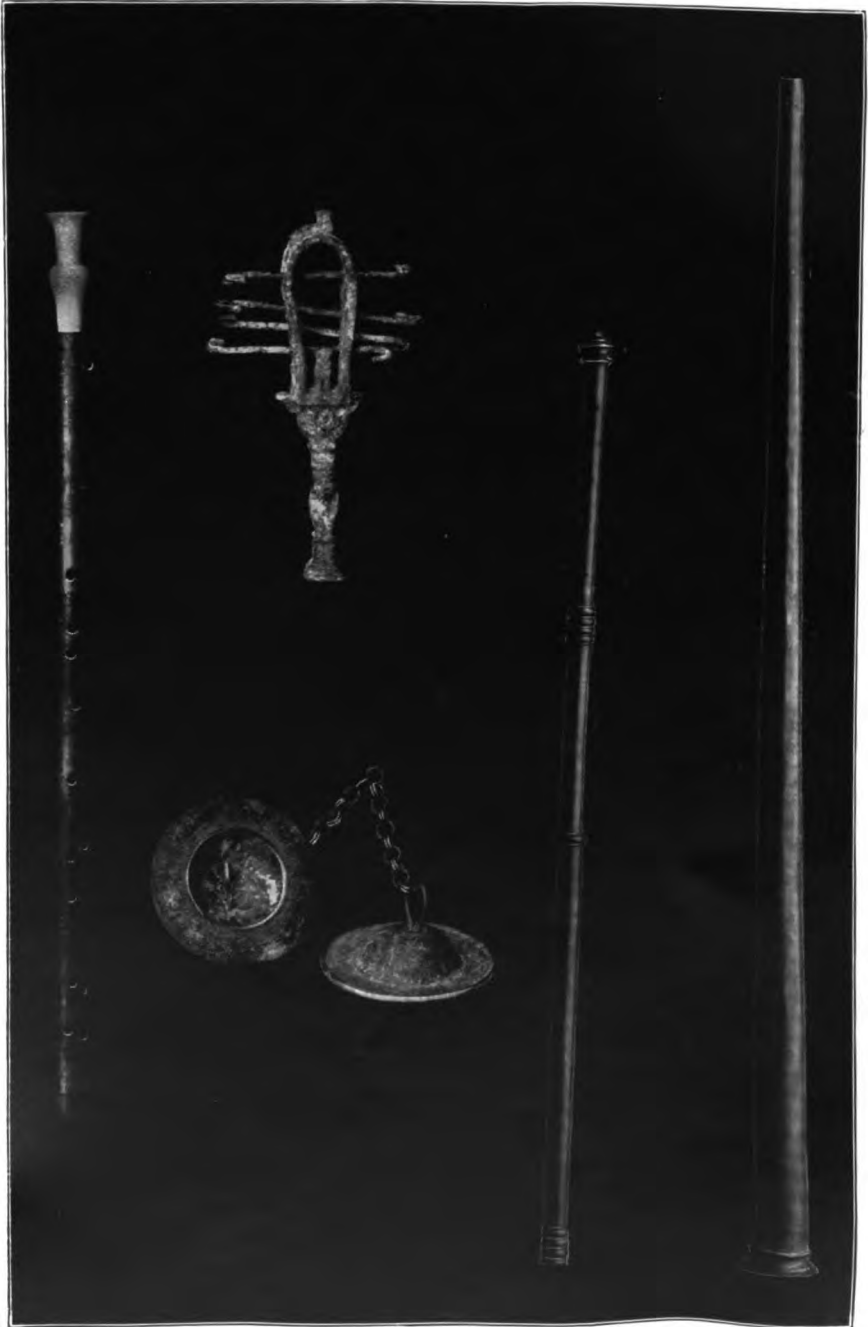


Fig. 264.

Fig. 265
Fig. 263.

Fig. 267.

Fig. 266.



Fig. 268.

Fig. 269.

Fig. 270.

Fig. 271.



Fig. 272.

Fig. 273.

Fig. 274.

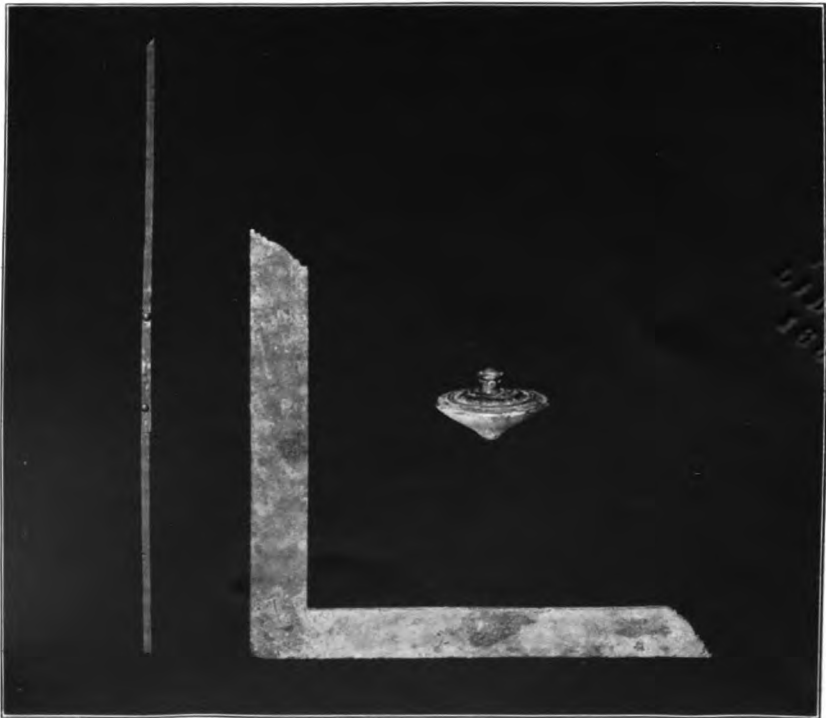


Fig. 275.

Fig. 276.

Fig. 277.



Fig. 278.

Fig. 279.

Fig. 280.

Fig. 281.

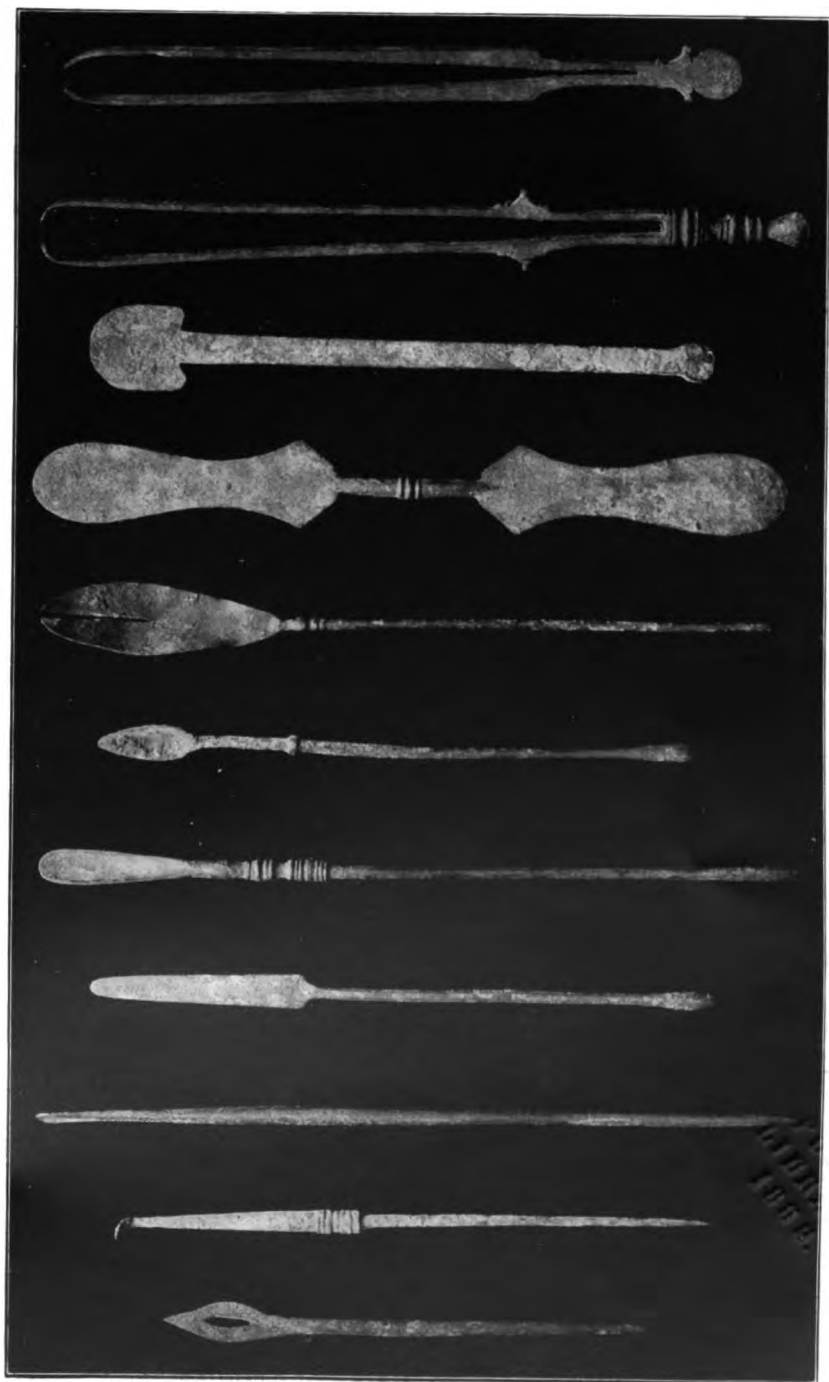


Fig. 282. Fig. 283. Fig. 284. Fig. 285. Fig. 286. Fig. 287. Fig. 288. Fig. 289. Fig. 290. Fig. 291. Fig. 292.

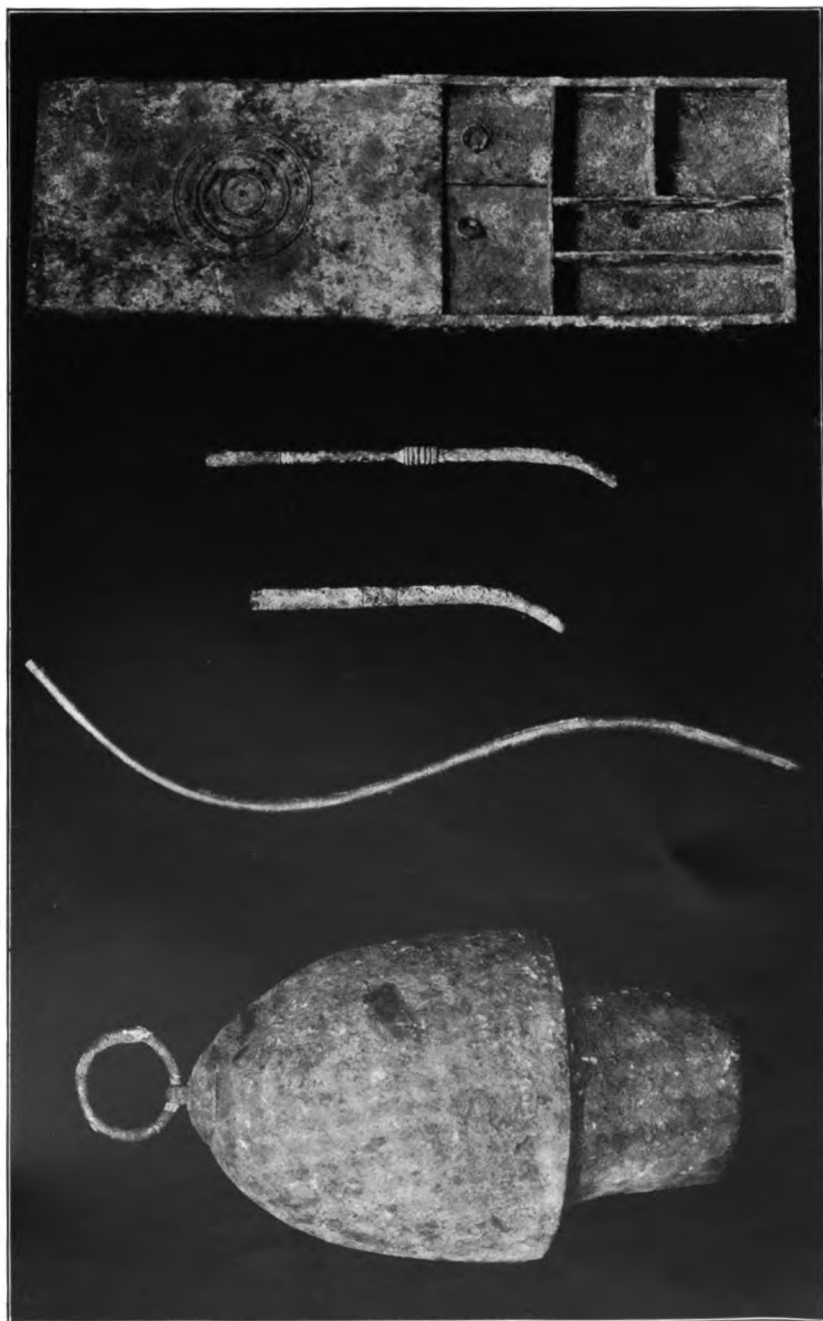


Fig. 293.

Fig. 294.

Fig. 295.

Fig. 296.

Fig. 297.



Fig. 297.

Fig. 298.

Fig. 299.

FIELD MUSEUM OF NATURAL HISTORY.

PUBLICATION 152.

ANTHROPOLOGICAL SERIES.

VOL. VII, No. 4.

ANTIQUITIES FROM BOSCOREALE
IN FIELD MUSEUM OF
NATURAL HISTORY.

BY

HERBERT F. DE COU

With Preface and Catalogue of Iron Implements

BY

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Professor of Classical Archæology, University of Chicago

GEORGE A. DORSEY

Curator of Department



CHICAGO, U. S. A.

January, 1912.

PREFACE.

This catalogue, begun in 1908, was completed by the end of the summer of 1909 and was then delivered to the Museum. The author did not live to superintend its publication. He was assassinated by Arabs at Cyrene, in Northern Africa, on March 11, 1911, while engaged in the work of the American excavation on that site.

I have gladly accepted the invitation of the Trustees of the Museum to see the manuscript through the press. The task has been an easy one, for Mr. De Cou was an extraordinarily careful workman. The few slight changes which I have ventured to make in his text affect nothing essential.

Inasmuch as Mr. De Cou did not have his attention called to the iron implements from Boscoreale in the Museum, I have been requested to catalogue these. For this brief addition I am therefore alone responsible.

F. B. TARBELL.

FINDING LIST.

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24357	185	24661	165
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24655	164	26163	212
24656	160	26164	212
24657	157	31699	209
24658	171	31726	208

INTRODUCTION.

The objects which are described in the following pages¹ were excavated at or near Boscoreale at the foot of Mount Vesuvius.² Most of them were found in the villa from which came the celebrated Treasure, part of which is now in the Louvre, some in the excavations of 1894-6, others in 1898. One piece³ is very probably from a villa in the Piazza del Mercato of the village of Boscoreale, excavated in 1897-8; six pieces, which entered the Museum in 1903,⁴ are from another villa⁵ in the same neighborhood.

The small but fertile plain of the Sarnus, which lay on the Gulf of Cumae — the modern Bay of Naples — between the Sorrentine peninsula on the south and Vesuvius on the north, and extended back in a north-easterly direction to the foot-hills of the Apennines, was anciently, as now, highly cultivated and thickly peopled. Besides the towns of Nuceria in the south-eastern part of the plain, Stabiae, now Castellammare, in the south-west, and Pompeii in the north-west at the mouth of the river, there were here, as in the entire region about the bay, numerous country-houses and estates belonging to wealthy Romans. Many of these villas, as they were called, were situated on the slopes of the mountains, particularly the Mons Lactarius above Stabiae and Vesuvius opposite.

For over eighteen hundred years habitation in the neighborhood of Vesuvius has been largely dependent on the caprices of that volcano, the outbursts of which have destroyed or devastated time after time the towns at its base. In earlier days, however, this was not the case. The geographer Strabo, who flourished in the reign of Augustus, describes it⁶ as covered with beautiful fields, except at the top, which, though level for the most part, looked as if it had at some time been burned by subterranean fires. The architect Vitruvius, who lived

¹ I am indebted to Professor F. B. Tarbell, who read portions of the manuscript, for many helpful suggestions; to Professor F. W. Kelsey and the Macmillan Company for kindly permitting the reproduction of the plan of the *Villa Rustica* at Boscoreale and furnishing the electrotype; to Assistant Curators Simms, Owen and Nichols of Field Museum of Natural History and Mr. Edward E. Ayer for information courteously given, and to my brother, Louis De Cou, for drawings.

² The collection was bought by Mr. Edward E. Ayer, and presented to Field Museum of Natural History by Mr. Ayer, Mr. H. H. Porter, Mr. D. H. Burnham and Mr. Charles Singer.

³ No. 24658.

⁴ Nos. 24668-24673.

⁵ [This villa is not included in the list on p. 154. F. B. T.]

⁶ V. 4. p. 247.

about the same date, mentions¹ a vague tradition of ancient eruption, but there is no authentic record of any such event.²

This long period of repose came to a sudden end the 24th of August of the year 79 A. D. Early in the morning of that day the apparently extinct volcano, after several premonitory shocks of earthquake, sent up an immense cloud, like an umbrella-pine in form, which overshadowed the surrounding country and drove the terrified inhabitants to flight.³ Only those who left the vicinity immediately were saved, for in the afternoon and the following night and during part of the succeeding day there fell from the cloud a dense shower of pumice-stones (*lapilli*) and fine volcanic ashes which covered the entire plain of the Sarnus, including Pompeii and Stabiae, to a depth of from 10 to 40 feet. At the same time Herculaneum, a small but wealthy seaside resort on the west side of the mountain, was buried beneath torrents of ashes and mud, which subsequently hardened into a solid mass from 70 to 100 feet in thickness.

The ruin which this visitation brought upon these cities was complete and irremediable. Though Pompeii and Stabiae were not so deeply buried as to preclude quite extensive excavation on the part of contemporaries for objects of value, they could not again be inhabited, while the sites more immediately adjacent to the mountain lay so far beneath the newly formed surface of the ground that they were left undisturbed throughout antiquity. They accordingly have preserved for us even more completely than Pompeii the appurtenances of their civilization and the exact conditions in which the catastrophe found them.

The exploration of these buried cities and the recovery of the culture which they represented have been pursued intermittently since the year 1711, and now, after the lapse of nearly two centuries, may be said to be about half completed. A large part of the enormous collections in the museum at Naples, including nearly all of the wall-paintings and bronzes, came from these sites, and though for a long time the excavations have been conducted on a rather small scale, new finds of importance are frequently made.

The most interesting discoveries of recent years have been made near the above mentioned village of Boscoreale, about one and a half miles north of Pompeii. Here a number of sumptuous farm-dwellings (*villæ rusticæ*)⁴ were brought to light.

¹ II, vi 2.

² Cf. the unrecorded eruption of the Alban Mountain, probably subsequent to the first part of the Iron Age (*circa* 1000 B. C.), M. S. De Rossi, *Bull. dell' Inst.* 1883, pp. 4 ff., *Bull. di Paleologia Ital.* I (1875), pp. 186 ff., ix (1883), pp. 79 ff.

³ For an account of this first recorded eruption we are indebted to two letters of the younger Pliny (VI., xvi, xx), who viewed it from the promontory of Misenum, about fifteen miles distant.

⁴ On the type cf. Rostowzew, *Jahrbuch d. kais. deutschen archäolog. Inst.* xix (1904), p. 124, n. 50.

The first, which was also the richest in finds, was discovered in 1876. At that time only a beginning of excavation was made. The work was resumed and completed in 1894-1896 and 1898 by the proprietor, Vincenzo De Prisco. This villa was a rectangular establishment, about 80 x 130 feet in size,¹ consisting of a lower story which contained living rooms and bath and quarters for making and storing wine and olive oil, and a smaller upper story, which was probably devoted mainly to sleeping-rooms. The arrangement of the lower story is exhibited in the Plan, plate CXIX. The entrance on the south, or more accurately the south-west, side led to an open court (A) which was bordered on the north and west by a colonnade, above which were the rooms of the second story. The rooms on the west consist of a kitchen (B), on one side of which is a stable (H), on another the entrance to the bath comprising an *apodyterium* (D) with *latrina* (G), *tepidarium* (E), *caldarium* (F), adjacent to which was the *præfurnium* (C), where the water was heated; furthermore a bakery (O), and a dining-room (N), with vestibule (M), together with some smaller rooms for sleeping (K, L) and storing implements (J). On the north side was the large room of the wine-presses (P),² and a group of small rooms probably for the use of the servants (V, W, X). This group, as well as the press-room, opened on the corridor (Q). At the east end were rooms for crushing (Z) and pressing (Y) olives, a large room of uncertain use (S), and a threshing-floor (T), adjoining which was an open cistern (U). The large court on the south side, filled with earthenware casks (*dolia*), was used for the fermentation and storage of wine (R).³

The details of the upper story are less clear, but it probably covered the west and north sides of the quadrangle. The dining-room and bath downstairs and most of the upper story appear to have been reserved for the use of the owner; the room over the entrance may have been occupied by the steward, while the remainder of the house was given over to the servants and animals and to the business of the estate.

In this villa were found the bronze table and the bath-tubs now in Field Museum, as well as a large number of vases of bronze, silver, terra-cotta and glass. The most important discovery, however, was made in one of the pits beneath the floor of the room of the wine-presses (plate CXIX, P 3). Here the skeleton of a man was found, with his face against the bottom of the pit. In his hands he clutched a pair of gold bracelets and a gold neck-chain, while about him lay the contents of

¹ According to Pasqui, *Monumenti Antichi . . . dei Lincei* VII, col. 400, the length is m. 39.70' (= 130 ft. 2.9 in.), the width m. 25.50 (= 83 ft. 7.9 in.).

² The treasure above mentioned was found in the rectangular pit (3) on the south side of this room. Cf. *infra*, p. 152.

³ For a fuller description of this villa, see Pasqui, *M. A. L.* VII and Mau-Kelsey, *Pompeii* (2d. ed.), ch. xlv, pp. 361 ff.

his purse, upwards of 1000 gold coins, together with 117 pieces of silver-ware which he had carried wrapped up in a cloth or sack. This is the famous Treasure of Boscoreale, the greater part of which was purchased by Baron Edmond de Rothschild¹ and presented to the Museum of the Louvre in Paris.

Another villa of similar plan was discovered in 1895 and excavated in 1897. Several interesting wall-paintings were found in it. From a third villa, found within the village of Boscoreale, came the fresco representing a sacrifice.² A fourth villa, discovered in 1900, was decorated with wall-paintings of great interest and importance, now in the Metropolitan Museum in New York. Besides these villas in or near Boscoreale, mention may be made of a villa at the neighboring Boscotrecase, excavated in 1899, and of another at Scafati, near Pompeii, which yielded a number of fine bronze vases, most of which are now in Berlin.³

The art represented by the objects found in these villas, particularly the metal vases and utensils and the wall-paintings, is mainly that of Pompeii and Herculaneum in the latest stage of their development, the quarter century immediately preceding the eruption. Like all the ancient art on Italic soil, it is a product of foreign influences combined with native elements, which were themselves in great part of foreign derivation. In Campania the imported ideas came mainly from the Greeks, whose colony of Cumae became politically and artistically paramount as early as the eighth century B.C.⁴ Political predominance passed, after a time, to others, Etruscans, Samnites and Romans, in their turn, but the civilization and art of the district, though influenced and at times modified by the nation in power, remained for the most part Hellenic or Hellenistic throughout antiquity. This Hellenism was not, however, left to an unsupported colonial development, but through direct and indirect communications with the mother-country was constantly freshened and renewed. In consequence of this continuous contact the growth and changing tendencies of the art of Greece were reflected in the productions of the colony and its neighbors. This is especially true of the major artistic movements, the influence of which flooded Campania in successive waves. The last of these movements had been that wider Hellenism that came about through the conquests of Alexander, which brought the Greek civilization into contact with the older cultures of Egypt and the East. It was characterized by

¹ The price paid was 500,000 francs, nearly equivalent to \$100,000.

² No. 24658.

³ For a summary of the villas found in and near Boscoreale and in the neighborhood of Pompeii cf. the tabular list, p. 154, in which those mentioned above are Nos. I, II, III, IV, VI and VIII, respectively.

⁴ Cf. Von Duhn, *La necropoli di Suessula, Röm. Mitteil.* II (1887), pp. 235 ff.; Pellegrini, *Tombe greche arcaiche e tomba greco-sannitica a tholos della necropoli di Cuma, Mon. Ant. Linc.* 1903, pp. 205 ff.; Karo, *Tombe arcaiche di Cuma, Bull. di Palenologia Italiana*, XXX (1904), pp. 1 ff.

the introduction of new motives of decoration, based on the incrustations and tapestries employed in those lands, by a more literal interpretation of nature, after the manner of Egyptian art, and by the tendency to elaboration of detail, often with small regard to its relation to the whole, together with a certain sentimental individualism, which had developed in the artefacts and the character of the later Greeks.

This art, to which the name Hellenistic has been given, had been for over two centuries dominant in those parts of Italy where Greek influence was felt, particularly in Campania and the south, but also among the somewhat less civilized Romans, as their austere self-sufficiency gradually broke down before the many currents of foreign influence which had turned toward the new world-capital. By the time the Empire was established the number of Greek artists and artificers working in Rome had become so large that that city rivaled the great eastern capitals, Alexandria and Antioch, as a center of Hellenistic art. As the seat of government and fashion it naturally came to set the standards for the rest of Italy, the culture of which even in the former Hellenic districts became relatively somewhat provincial.

Under Roman auspices this art underwent a certain development. While it derived inspiration from the stirring events which brought about a concentration of power such as had perhaps never before been seen, and encouragement from the lavish patronage of the great and wealthy, it was influenced by the taste of the dominant people as well as by the character of their previous art, to emphasize and exaggerate various pre-existing tendencies which ultimately led it far from the paths of the earlier Hellenism. As a result, the art of the first century of the Empire shows in an increasing degree a preference for subjects taken from real and living personages and contemporary history, for an accurate but rather dry method of expression and, at the same time, for bold and striking effects secured by means of the accumulation of detail and impressionistic treatment. This development, which centered in the capital, was followed, as circumstances permitted, by the other Italic cities, and is richly exemplified in the art of Pompeii and Herculaneum.

VILLAS AT OR NEAR BOSCOREALE

No.	Date	Place	Locality	Proprietor	Excavator	Reported	Author	Remarks
I	1876	Boscoreale...	Pianella.....	M. Pulzella and A. A. De Prisco (later V. De Prisco).....	M. Pulzella	<i>Notizie degli Scavi</i> , 1876, pp. 106 ff., 1877, pp. 17 ff., 96 ff., 128 ff.		
	1894-6			V. De Prisco....	V. De Prisco	<i>Notiz. Scav.</i> , 1895, pp. 100 ff., 207 ff., 235, 1896 pp. 204 ff., 230 ff., 234 ff., <i>Mon. Ass. Jirisci</i> , VII, col. 397 ff., <i>Resm. Militari</i> , IX and XI.	A. Pasqui..... A. Mau.....	The Treasure was published by A. H. de Villedosse, <i>Mon. d Mon. della Fond. Pisto</i> , V (1899), pp. 7 ff. For earlier bibliography cf. Pasqui, <i>M. A. L. VII</i> , col. 475, n. 1.
	1898, June 27 to Aug. 10.....			V. De Prisco....	V. De Prisco	<i>Notiz. Scav.</i> , 1899, pp. 14 ff..... <i>Resm. Militari</i> , XV.	A. Sogliano..... A. Mau.....	Plan and description of villa, Mau- Kelsey, <i>Pompei</i> (2d ed.), chap. XLV.
II	1897, March 1	Boscoreale...	Giuliana.....	Ippolito Zurlo...	V. De Prisco	<i>Notiz. Scavi</i> , 1897, pp. 301 ff.....	A. Sogliano.....	Shrine with fresco found 1895, <i>Notiz. Scavi</i> , 1895, p. 214 (Sogliano). This villa is No. III of Pernice, <i>Jahrb.</i> XV, Ans. p. 177.
III	1897-8, Oct. 25 to Feb. 5.....	Boscoreale...	Piazza Mercato..	Cirillo, later De Prisco.....	V. De Prisco	<i>Notiz. Scavi</i> , 1898, pp. 419 ff.....	A. Sogliano.....	Field Museum, No. 24658.
IV	1900	Boscoreale...	Grotta Franchini	F. Vona.....	V. De Prisco	<i>La villa pomp. di P. F. Sinistore</i> Rome, 1901.....	F. Barnabei.....	Frescoes in Metropolitan Museum, New York.
V	1901-02, Oct. 31 to Jan. 18.....	Boscoreale...	Centopiedi al Tirone.....	P. Vitello.....	C. Rossi....	<i>Notiz. Scavi</i> , 1903, pp. 64 ff.....	R. Paribeni.....	Decoration in First and Second Styles.
VI	1898-99, Dec. 28 to Mar. 3.....	Boscotrecase	Setari.....	N. Vitelli.....	V. De Prisco	<i>Notiz. Scavi</i> , 1899, pp. 207 ff.....	A. Sogliano.....	Room N in First Style.
VII		Scafati.....	Muregine.....	Maria Liguori Pasq. Malerba		<i>Notiz. Scavi</i> , 1898, pp. 33 ff..... <i>Notiz. Scavi</i> , 1900, pp. 203 ff.....	A. Sogliano..... A. Sogliano.....	
VIII	1899, March to middle of May...	Scafati.....	Spinelli.....	M. Acanfora....	V. De Prisco	<i>Notiz. Scavi</i> , 1899, pp. 302 ff.....	A. Sogliano.....	No. II of Pernice, <i>loc. cit.</i>
IX	1897, May 31 to Dec. 18 1899-1900, Oct. to Jan.....	Torre An- nunziata...	Civita.....	Signora Masucci- d'Aquino..... C. Knight.....		<i>Notiz. Scavi</i> , 1897, pp. 337 ff..... <i>Notiz. Scavi</i> , 1898, pp. 404 ff..... <i>Notiz. Scavi</i> , 1900, pp. 69 ff.....	A. Sogliano..... A. Sogliano..... A. Sogliano.....	

FRESCOES.

The mural decorations which are described under the following numbers, though found in or near Boscoreale, are, as has been indicated (p. 149), derived from different villas. Fourteen pieces are said to be from the Villa of the Treasure (No. I), one¹ is very probably from a villa in the Piazza Mercato of the village of Boscoreale (No. III), and three² are from another villa in the vicinity.

The frescoes had suffered greatly before entering the Museum, but owing to much patient and skilful mending appear now as in very fair condition.

Greco-Roman decorative wall-painting as exemplified in the Campanian cities has been divided³ into four classes or styles. The walls of the First Style, which is the earliest in date, imitate veneer of marble of various colors; those of the Second and Fourth Styles are decorated chiefly with architectural motives, which in the former preserve verisimilitude, but in the latter tend to fanciful and impossible constructions. In the Third Style architectural motives, though freely used, form a decorative element which is kept subordinate to the general scheme of the design and does not seem to form an end in itself. Both the Third and the Fourth Styles are derived from the Second, though probably developed in different centers. The walls of the Fourth Style form the latest group in point of time. The frescoes of the Field Museum collection which make use of architectural motives are of the Fourth Style, though one⁴ shows marked influence of the Third Style.

With regard to the rooms and walls from which the decorations were taken very little detailed information is accessible. From the official report of the excavation of 1899 it is possible that some of the architectural pieces (No. 24657 or 24651, 24656, 24659) are from the *triclinium* or dining-room (N).⁵ This was a room with tripartite horizontal division of the decoration. There was a black dado, above which the main part of the surface had a yellow background. The ground of the uppermost part was white. A general idea of the arrange-

¹ No. 24658.

² Nos. 24671-24673.

³ Mau, *Geschichte d. dec. Wandmalerei in Pompeii*, Berlin, 1882. Mau-Kelsey, *Pompeii* (2d ed.), pp. 457 ff.

⁴ No. 24671.

⁵ *Notizie degli Scavi*, 1899, p. 15 (Sogliano). But not to be ascribed to this room if the black stripes at the sides are part of the background.

ment of such a decoration may be obtained from a wall of the *Casa della seconda Fontana di Musaico* in Pompeii, illustrated in plate CXXX.¹ In this it will be seen that the architectural prospects at either side of the middle panel of the principal surface correspond to such pieces as No. 24651, the leaf-framed compartments at the sides of the upper part to Nos. 24652, 24655, while the still higher compartments with a goat or deer in the center are analogous to No. 24653. The small, oblong, red-framed compartments at the sides of the right and left panels of the principal surface bear some resemblance to No. 24650, which is shown by the yellow background outside of the frame to be from the central portion of the wall—assuming that it is from the *triclinium*. The same division is said in the above mentioned Report to have contained 'flying monsters,' which may probably be identified with the androsphinxes, Nos. 24646–24649, also with yellow ground. A suggestion for the position of No. 24654 is contained in a Pompeian decorated wall² of the Fourth Style, in which a very similar picture is placed at the bottom of the upper division, just beneath a compartment similar to Nos. 24652, 24655. No. 24661 is perhaps from the upper division, or possibly from the ceiling.³ The large pieces Nos. 24671, 24673 are probably from the central division of the walls from which they were taken.

Owing to the fact that the pieces are encased in permanent frames it has not been possible to make a thorough examination of the plaster underneath the surface or to ascertain just how closely the ancient prescription of three coats of plaster and two or three of stucco⁴ was followed. So far as the interior of the pieces could be observed in places where the surface is cracked or detached, the plaster is coarse and gritty except near the surface, where a finer coating of the same color was added to receive the paint. This is the only 'stucco' to be seen. The thickness of the pieces appears to be about three inches,⁵ except No. 24673, the only one accurately measured,⁶ which is five inches deep from front to back.

The technique employed in the application of the paint is very probably true or 'real' fresco.⁷

¹ After Zahn, *Die schoensten Ornamente, etc.* Vol. ii, plate 95.

² Zahn, *Die schoensten Ornamente, etc.* Vol. iii, plate 96.

³ Cf. Villa of Diomedes, Zahn, *op. cit.* Vol. i, plate 67.

⁴ Pliny, *Nat. Hist.* xxxvi, 176. Vitruvius, vii, 3, 6.

⁵ Cf. Mau-Kelsey, *Pompeii* (2d ed.), p. 456.

⁶ Cf. p. 181.

⁷ Cf. Donner in Helbig, *Wandgemälde der v. Vesuv verschütteten Städte Campaniens*, p. i.

FRESCO. 24657. [PLATE CXX.]

Panel with architectural prospect. The design consists of a strip of wall, which has a dado beneath, and an opening above, through which the spectator sees farther architectural details, and, beyond them, quite out of doors, the corner of a building. The wall is represented as continued above the opening, this part being ornamented with a painted aquatic scene. At either side of the design there is a black stripe, which appears to form part of the background.

The dado is red, with a border at top and sides of green edged with white. At the top there is a cornice, which is painted yellow, with narrow horizontal stripes of red.

The surface of the wall above the dado is represented by two vertical yellow bands, ornamented with horizontal and vertical red lines, which are intended to suggest panelling. Inside the yellow bands a green band on the left, together with an arched lintel, forms the frame of the opening. The lintel joins on the right, or rather passes behind, a vertical dark red band bordering on the yellow surface, but perhaps not quite on the same plane with it. Above the lintel there is a dark green cornice which is represented as projecting into the foreground. This is the only part of the wall which is figured as nearer the spectator than the yellow bands above mentioned.

Within the opening is a short passage-way or vestibule. The ceiling is painted in alternate yellow and red lines, the former probably representing narrow wooden strips. Just beyond the vestibule, on the left, a dark red band separates it from the succeeding interior architecture. This consists of the corner of a light two-storied structure, through which the open air appears as a white background. The greater part of the front is a short passage-way, similar to the preceding. The ceiling is in dark green with light green strips. Above the lintel there is a cornice of light and dark green. From the inner lintel is suspended a wreath attached at the top to a sort of vase or basket. Of the second story front only a small portion shows above the cornice. The left side of the structure has, on the right side of the lower story, a fluted column probably of the Corinthian order, colored light and dark green, as the light was supposed to fall upon it. It supports an entablature consisting of an architrave of not quite correct Corinthian style, a frieze which is divided into eight compartments with a garland in each, and a cornice which forms an angle with that of the front, with which it agrees in color. The open space between entablature and column is contracted by means of a thick wall painted in successive stripes of

blue (next to column), red, yellowish brown and yellow, while in the opening the section of wall which shows is blue. The lower part of this wall, as well as the opening, is shut off by a screen in yellowish and greenish brown. In it there is a tall narrow door indicated by means of white lines. It is represented as closed. Above there are horizontal red lines. Of the second story there appears on this side only a triangular bit of wall, colored green.

From the structure just described there is a view of part of the front of a building, probably a temple, carried out in various shades of green. At the corner of the building there is a Corinthian column without base, supporting an entablature — architrave, frieze with figures indistinctly suggested, and cornice. Above appears the end of the pediment, which is destitute of figures. At the right of the column and beneath the architrave a portion of the front wall of the *pronaos* is visible, and beyond it, in a darker shade of green, a bit of the wall of the *cella*.¹

The aquatic scene which is painted on the principal wall surface above the opening has a green background representing water, in the center of which are seen tall white plants, while at right and left there is a fish. The picture has a border of dark red trimmed with white and a narrow dark brown stripe just inside the white. The frame of the panel is completed by a yellow band across the top corresponding in length to the cornice above the dado. The ends of this band are treated as in No. 24651 (q. v.).

From the analogy of similar pieces it is very probable that this panel was placed on the left of the principal design.²

Height, m. 2.106 (= 6 ft. 10.91 in.). Width, m. 0.785 (= 2 ft. 6.9 in.).

The panel is substantially complete.

The plaster has many cracks. The paint is faded, and is chipped off in numerous places, mostly small, though the general effect is quite well preserved.

The paint seems to have been applied to a thin coat of stucco or fine plaster. The gable was originally about an inch higher, and the first sketch may be seen under the white where the latter is worn. The vertical red stripe at the left just past the vestibule looks like an afterthought. There are many instances of one color over another, due to contiguity. The shades of the colors are varied to indicate light and shadow, as, for example, in the column, the cornice and the screen.

FRESCO. 24651. [PLATE CXXI.]

Panel with architectural design. A narrow strip of wall is painted, as in the preceding number (24657), with dado and top-piece, while the portion between them is conceived as affording a view out into the open

¹ For a somewhat similar view of a gabled structure with wing projecting forward, cf. the House of Argus and Io in Herculaneum, Zahn, *Die schoensten Ornamente*, etc. Vol. ii, plate 83.

² Cf. the following three numbers.

through a light and airy, but somewhat complicated, structure. At either side there is a similar black stripe serving as background.

The dado is like that of No. 24657, but there is also a yellow stripe at the bottom with nearly black horizontal lines.

The top-piece, which is decorated with sea-monsters in yellowish white on green ground, is surrounded by a dark red border, which is edged on the inner side with a narrow white stripe and, at least at top and bottom, with a wider reddish brown stripe. The upper border is continued at the ends by short pieces of yellow with the usual red lines, extending across the black at the sides. The darker shade of the under side is indicated by slightly whitening the background.¹ This border with the end-pieces forms the top of the panel, and corresponds in plane to the top of the dado.

In the space between dado and top-piece the front plane of the wall is represented by a vertical yellow band on the right, bearing a narrow red stripe and line, but the edge or frame, so to speak, about the opening is green, both the sides and the slightly arched top. Just above the top a gray cornice, both ends of which are visible, projects forward. Its under side is painted a darker hue to show that it is in shadow.

The space within the opening is occupied by architectural motives in two stories, which do not, however, exactly correspond either structurally or in plane. In the first story there is, on the left, flush with the front, a sort of gallery, the exterior of which is yellow, the interior mostly green. It has a rectangular pilaster on the right, an Ionic architrave, a red frieze the lower half of which is occupied by a yellow leaf pattern, suggesting dentils, and a widely overhanging cornice. On the right, at both front and back, there are acroteria consisting each of a double vegetable scroll, the yellow color of which probably represents gilded bronze. On the right there is a wider building, which is set somewhat farther back. The sides are dark green. The ceiling has grayish strips, with reddish brown interstices, from front to back. A small fragment of a wreath, which was attached to it, still remains. Above the ceiling there is, in front, a gray architrave of Ionic type. This architrave, the top of which is about on a level with the ceiling of the yellow edifice, is surmounted by a rectangular panel which has a dark red border with edging of white on the inside. The interior has on a green ground a rosette in the center with a boucranon at either side, all in yellow. This top-piece is clearly back of the roof of the first building.

In the second story the entire front is occupied by a sort of vestibule. Its left wall is yellow, the corresponding wall on the right does not

¹ Traces of a similar proceeding may be seen in No. 24657.

appear. The ceiling has yellow strips with red interstices. The inner architrave is of a brownish color, with two yellow lines to indicate the subdivisions. Back of this entrance-way appears the corner of a balcony in bluish gray and drab. A heavy pilaster supports the right end of an Ionic architrave coming from the left. This architrave is of triple width; the central portion is covered with ceiling-strips. Above is seen part of a dark violet frieze with greenish leaf-pattern, suggesting dentils, in the lower part. The same order is carried across the front, but it seems less heavy because only a little of the under side can be seen. The frieze is like that just described. Both side and front are open, the external space thus revealed appearing as a white ground.

According to the usual arrangement in this style of decoration, this panel will have been placed at the left of the principal picture on the wall, and a corresponding panel, in this case No. 24656, on the right. There is a very similar panel in the House of the Vettii,¹ belonging to the second period of the so-called Fourth Style, after 63 A. D.² The inconsistencies in the design, particularly the lack of correspondence between the two stories, are characteristic of this style, in which architectural motives are freely combined without regard to structural probability.³

Height, m. 2.105 (= 6 ft. 10.87 in.). Width, m. 0.62 (= 2 ft. 0.4 in.).

The fresco is considerably damaged. Diagonally across the center there is a wide gap in the plaster, which has been filled in with a modern substitute. The missing portion includes the upper part of the building on the right in the first story except a piece of the architrave and a fragment of the ceiling. There are also numerous small abrasions. The paint is more faded than in No. 24656.

There are many traces of overlapping of colors. In the architectural portion black was applied first, then green or drab, then red, then yellow, indicating that the decorator, after making the frame, worked from the innermost part of the structure forward. In the dado the order was red, black, green, yellow.

FRESCO. 24656. [PLATE CXXI.]

Panel with architectural design very similar to the preceding, No. 24651, except that the arrangement of the buildings is reversed.

It is incomplete, the missing portions being the second story above the spiral acroteria and part of the yellow cross-band at the bottom of the dado. There are numerous small abrasions, and the colors are

¹ Mau, *Roem. Mitteil.* XI (1896), p. 57 (fig.), p. 49.

² *Ibid.* p. 6.

³ Cf. Mau-Kelsey, *Pompeii* (2d ed.), pp. 463, 467.

Panel with plain opening in the lower story and two elaborate stories above, *Casa di Apollo*, Pompeii (Zahn, *Die schoensten Ornamente*, etc. Vol. ii, plate 43). In the *Casa della Caccia*, Pompeii (*ibid.* ii. 33) the side-entrances have a door which is left open. It leads on to the top of the wainscoting to which steps lead up from below, thus suggesting a stage. Both are of the Fourth Style. On the possible relation of the decoration of this style to the *scenae frons*, cf. Puchstein, *Jahrb.* XI (1896), *Ans.* pp. 28 ff., XXII (1907), *Ans.* pp. 408 ff.

somewhat faded, but various details appear more clearly than in the panel just described (24651).

The following particulars may be mentioned. The yellow band at the top of the dado has two horizontal red lines in the center and two very close together near the top, a somewhat sketchy representation of a wooden architrave of Ionic type. The broad vertical yellow stripe, representing the exterior wall-surface, appears here on the left side, accompanying the structures which occupy the front of the architectural picture. The lower part of the frieze of the yellow building in the lower story is ornamented with a leaf pattern suggesting dentils, when seen from a little distance. In the oblong panel above the lower left hand building the rosette seems to be a double flower with many petals.¹ The wreath is attached at the top to a sort of holder which probably represents a jar with round bottom and two handles, a device which may be seen still more clearly in No. 24659.

This panel was evidently placed on the right of the principal picture. From the close resemblance which it bears in design, as well as in coloring to No. 24651, it is very probable that they are from the same wall, and that the principal picture stood between them.

Height, m. 1.453 (= 4 ft. 9.2 in.). Width, m. 0.66 (= 2 ft. 1.98 in.).

In the upper part the black and white were applied before the greens, the yellow after them. The red of the border of the rosette-panel was put on after the green of the interior, but before the green of the vertical stripe at the left. The yellow of the narrow building at the right overlies both. Evidently the decorator worked here also from the interior outward toward the spectator. The outer vertical green stripe on the right shows traces of a white line, which came down the center as far as the dado, but was subsequently painted over.

FRESCO. 24659. [PLATE CXXI.]

Panel with architectural design similar to the preceding, No. 24656. Incomplete; the preserved portion extends but a short distance above the spiral acroteria, and to about the middle of the dado. The edges on both sides, including the black and yellow vertical enclosing stripes, are missing. There are numerous small abrasions, as well as a larger patch in the lower right corner where the outer surface of the plaster is destroyed. The plaster, as it appears here, is coarse and gritty nearly to the front, where it seems to have been covered by a thin coating of a sort of stucco. The colors are somewhat faded. At present the tints differ considerably from those of the two similar pieces, particularly the greens, which are lighter, and the red of the dado, which is darker.

¹ Four yellow rosettes in panel above door, Roux, *Herculanum et Pompéi*, Vol. i, plate 30 (Fourth Style).

The following are the more noteworthy details. The right interior wall of the yellow building of the first story has a vertical white line near the left edge. At the top of the wide green stripe, which forms the back wall, there is a molding. The right wall of the building on the left is violet colored, except for a dark line near the left edge. The ceiling-strips are bluish gray, the inter-spaces are violet. The interior architrave is greenish drab; the lines which indicate the divisions of the surface are bluish gray. The exterior architrave is greenish gray with division lines of chrome green. The boucrania are slightly and poorly sketched. A well preserved garland is suspended from a sort of jar¹ with U-shaped bent handles, extending upward from the lip, and a horizontal handle, projecting from the side near the lip, under the large upper handle. The vase is of a reddish brown color, but the lip and the two rings just beneath it are painted white to indicate light falling on raised surfaces. The round part of the garland does not form a complete ring, but an end is suspended from each of the upright handles of the vase. The perpendicular part seems to be hung from near the bottom of the vase, but the precise manner of attachment is not clear.

The panel was evidently placed on the right of the principal picture. Owing to the differences in the coloring, noted above, it is improbable that it served as a companion piece to No. 24651. Whether it belonged to another room, or to another wall of the same room, would be difficult to determine.

Height, m. 1.388 (= 4 ft. 6.64 in.). Width, m. 0.475 (= 1 ft. 6.7 in.).

In the dado the green paint was applied after the red; in the rosette-panel the red was put on after the green, that is, the interior was in both cases painted before the border.

A point in which all four of the frescoes with dado agree is the presence of a narrow black stripe along the upper edge of the upper green border of that part, though here it is partly painted over with green. The stripe may be taken as indicating that the top of the border lying just beneath the projecting yellow (wooden) cornice is in shadow.

FRESCO. 24653. [PLATE CXXII.]

Decorative compartment with border and top-piece, detached from a white ground.

The principal design figures a sort of deer in the attitude of ascending a very steep declivity, while the head is turned so that the creature's gaze is directed backwards. Just what animal is represented, is not clear; perhaps the chamois was in the mind of the decorator, although the horns should in that case turn backward. The color basis is a

¹ Similar in shape to the vase of the preceding No. 24656, but with different handles.

dark blue upon which red was laid for the neck and the greater part of the body. Over the red there are a few whitish stripes. The background is white, and there are no indications of landscape.

The frame or border, which encloses the design, is a similar blue to that of the enclosed figure, but darker. It was decorated with from three to five narrow white stripes of the same direction as the respective sides. On the under side the border is enlarged by a wide stripe of reddish white, on which there is a pattern consisting of red horizontal lines and inverted T's of the same color.

At either side of the frame there are narrow uneven strips of white, probably from the background. At a point a little above the center of the stripes, a horizontal red band from the right and another from the left joined, but did not cross, the frame.

Above the enclosure there is a narrow rectangular top-piece surrounded by a dark red border with a line of white about the inner edge. The interior has, on a green ground, designs in white, a bird in the center and at either side, and, in either interval, a plant with large round leaves. The bird in the middle is probably a swan, that at the left may be the same, while the bird at the right is uncertain. Besides the foregoing there are slight and indistinct traces of other plants in white.

For the place which this piece may have occupied on the wall, cf. p. 156. There is also a similar animal figure in the dado of the wall of a house near the Basilica in Pompeii.¹

Height, m. 0.608 (= 1 ft. 11.93 in.). Width, m. 0.415 (= 1 ft. 4.33 in.).

The panel is in fairly good condition, but it has been broken across, a little above the center, and the colors, especially of the border, are considerably worn and faded.

FRESCO. 24652. [PLATE CXXII.]

Decorative compartment with border and top-piece.

The compartment is represented as a room enclosed by a four-sided frame or border. The side-pieces are made up of narrow vertical stripes of dark red, reddish white and green. It is probable that leaves were painted over these stripes, in a lighter shade of green. On the right side there seems to be a rosette. The top has horizontal stripes similar to those of the side-pieces. The bottom is a whitish band, which has three horizontal red lines, besides a very dark red stripe on the upper edge. From the latter depend inverted T's of the same dark shade. On the inside of the frame there is, along either edge, at right and left, a dark green vertical line, from which the ends of dark green leaves project toward the interior.

¹ Zahn, *Die schoensten Ornamente, etc.*, Vol. i, plate 29.

That the space enclosed by the frame is intended to represent the interior of a room, is evident from the ceiling. This is a pattern of bluish tinge applied in three shades. At the top there is a broad dark stripe, the upper part of which is particularly dark. Beneath there is a lighter band, nearly straight across the top, but with pointed ends and convex lower edge. This band is crossed by rays which start from the upper band and have the same color as the lower part of that band. From the shape of the ceiling it is apparent that the room is thought of as circular. The light toned part of the ceiling belongs to the side of the room which is farthest from the spectator.

In the white interior there is a large two-handled vase or basket suspended from the ceiling by means of a bright red cord, which parts near the lower end into two strands, each of which is attached to a handle. After forming a sort of bow here, and a loop at the side of the vase, the cord appears beneath it in the form of two wide straight hanging ends. The vase has a wide rim sloping somewhat downward, and concave sides with raised ornamental bands near the bottom. Besides the two bail-handles there was a U-shaped handle projecting upward from either side near the bottom. The base consists of two discs connected by a slender shaft. Handles and base are of metallic form. From the color, which is a dark green with lighter shades and bits of white to indicate the play of light on the surface, the material of the vase would seem to have been conceived of as bronze.

The top-piece has its own border of very dark red with a pale yellow line about the inner edge. The interior has a brick-red ground with decorations in the same pale yellow as the line. On a base consisting of a horizontal stripe are represented three trees and two horses. The trees are gnarly and leafless according to the earlier conventional manner. The right horse runs to left, but has his head turned to the right. The left horse gallops to left. A curved object projecting upward from the middle of his back is probably his tail misplaced.

Height, m. o. 637 (= 2 ft. 1.07 in.) Width, m. o. 427 (= 1 ft. 4.81 in.)
Abraded in lower right corner. Considerably worn and faded.

FRESCO. 24655. [PLATE CXXIII.]

Decorative compartment very similar to the preceding, No. 24652.

The following are the more noteworthy details. On the sides of the frame there are traces of sprays of leaves in a rusty light green, painted over the red¹ and dark green stripes, which form the basis of

¹ There is no very dark red on these side-frames, but there is an irregular stripe of that color on the upper cross-piece.

those pieces. The inner border of projecting dark green leaf-ends is well preserved. On the left side there appears to have been a narrow white stripe drawn over the left edge of this fringe. The lower cross-piece has six light red stripes and partial stripes, besides the dark red stripe at the top. The dark red pendants have no caps at the lower ends. At the bottom there is a dark green stripe.¹ In the interior, just above the lower cross-piece, there is a whitish stripe.² The suspended vase is like that of the other fresco (No. 24652), but the details are more clearly preserved. The lower part has the calyx form, the base is somewhat heavier than in the other picture. The upper handles have recurved ends. The lower handles have the U-form, but, owing to the sketchy treatment, the sides do not appear to be connected. In the interior of the top-piece the base-line is visible, but of the figures only indistinct blotches remain. One of these (on the left side) may have been a horse, the others are small and shapeless.

From the close resemblance existing between this piece and No. 24652 it is very probable that they are corresponding pieces from the same wall.

Height, m. 0.655 (=2 ft. 1.78 in.). Width, m. 0.415 (=1 ft. 4.33 in.).

Lacks upper half of topmost frame-stripe, as well as the upper right corner, which has been filled in with modern plaster. There are numerous small cracks and abrasions, and the paint has faded; but, except for the top-piece, it is rather better preserved than its companion-piece.

FRESCO. 24661. [PLATE CXXIV.]

Small decorative compartment with bird.

The light red quadrangular border is probably partly covered by the wooden frame in which it is at present encased. There is an irregular dark stripe near the inner edge, and, on the left side, a white streak.

In the white interior a flying bird with short curved beak, long, badly drawn wings with recurved ends, long tail and outspread toes,³ swoops downward to right. The chief fault with the drawing is that the upper parts of both wings are attached to a single lower part, which is besides, excessively elongated. The bird is of a brownish color with applied details in light gray.⁴

Height, m. 0.223 (=8.77 in.). Width, m. 0.23 (=9.05 in.).

The border, which was probably originally a thin brick-red, is abraded in divers places.

¹ Owing to poor preservation it is uncertain whether there was such a stripe in the companion-piece.

² Something similar may be seen in No. 24652.

³ On one foot there is a spur.

⁴ A somewhat similar bird, but with longer neck, in a fresco of the Fourth Style from Pompeii, Zahn, *Die schoensten Ornamente, etc.* Vol. iii, plate 87.

FRESCO. 24650. [PLATE CXXV.]

Decorative compartment with representation of vases and palm-branches.

On a yellow background, which shows also at the top and on the left edge, there is painted a border in dark red, with a narrow white edge both inside and outside. In the lower part of the interior there is a dark red horizontal band with trimming of white on the under side. The left end is oblique, the other appears always to have been irregular. This band represents a surface like a board without means of support.

On and back of this basis there are various objects. At the left is a sort of jar with base, wide lip and short neck, painted in dark brown streaked with black and whitish to represent a metal surface played upon by the light. There are two whitish bands in the center, and one in the lower part, which are to be regarded as raised above the adjacent parts. At the beginning of the shoulder there is, on the left, a ring-handle with ornamental attachment, and opposite to it, on the right, a high U-shaped handle curving inward. It also has an ornamental attachment, but of a different character. On the left side of the lower part of the body there is a projecting head like that of a horse, to which nothing on the opposite side corresponds.¹ Against the front of this vase a long palm branch is tilted, the leafy part downwards.² On the stem there is a festoon of ribbon. Branch and festoons are in white and brown. Back of the branch a ribbon attached to the left handle is faintly drawn in white.

About in the middle of the basis stands a second vase with flaring sides and high base. It has a bail-handle at the top, and U-shaped handles with projecting ornament on the lower part of the body, one on each side. The vase is of dark color, like that which precedes, with two stripes of white around the center and two around the lower part.³ Against the back of the vase is tilted a palm branch, the leafy part upwards. A brown and white ribbon is attached to the stem.

The third vase, which stands at some distance to the right, is shaped somewhat like the vase first described. but the shoulder is steeper, and the neck and mouth narrower. The base is not well preserved. At the top there is a bail-handle. At the beginning of the shoulder there are very probable traces of U-shaped handles. The brown left handle, which has a long recurved ornament on the outer side, runs to a pointed

¹ Cf. jar with serpent on one side and human mask on the other side, but lower down, represented in a fresco from Pompeii. Zahn, *Die schoensten Ornamente, etc.* Vol. iii, plate 50.

² For other examples of palm branch leaning against vase cf. Roux, *op. cit.* Vol. i, plate 20 (pitcher), iv. 115 (bowl), v. 37 (jar), all representations in fresco.

³ With this vase cf. the suspended crater, Roux, *op. cit.* Vol. iii, plate 139 (painted panel).

end above the top of the vase. The right handle is white and slightly lower. The vase is drawn only in outline, chiefly white but with some brown lines, especially on the left side, for shading. About the center there is, as in the others, a double white line. Against the front of the vase a palm-branch leans, the leafy part downwards. There seems to have been a festoon about the stem.

Between the second and third vases there is a poorly preserved four sided white object, which does not reach to the basis, and is probably to be regarded as a mat lying farther back in the room (or whatever the space assumed may be). On this mat stands the outline of a table¹ with three straight legs drawn in white with brown shading. Above the table there is a white ring with triangular tail-piece, on which there is brown shading. The object is probably a wreath conceived as hanging on a wall.

At the right end, in the rear of the third vase, there are traces which probably belong to a second table with oblong top. It probably had two legs at each end, but of them only slight vestiges remain. On the extreme right end of the table an object resembling a cup with handle is sketched. In the foreground, at the extreme right, there are lines in brown and white, perhaps intended to suggest a wine-skin.

The palm branches are perhaps for lustration.² An unsupported rectangular slab is used as basis in a central panel from the House of Argus and Io in Herculaneum.³ A possible place for the compartment is suggested by the employment of similarly framed pieces in the middle of the right and left edges of the side panels of a wall in the Casa della Seconda Fontana di Musaico,⁴ Pompeii (Fourth Style).

Height, m. 0.215 (=8.46 in.). Width, m. 0.43 (=1 ft. 4.92 in.).

The fresco is in fairly good condition, though it is worn in places and there are numerous small abrasions, particularly in the red paint.

After the yellow, the red was applied, then the brownish black of the vases. The palms were painted after the vases.

FRESCO. 24654. [PLATE CXXVI.]

Small decorative compartment containing an interior with a window.

The border, which enclosed the compartment on all sides, is partly hidden by the wooden frame in which the piece is at present preserved. The dark brownish red inner edge may, however, be seen all the way

¹ Similar table, but with brace between the legs, on greave from Pompeii, Nicolini, *Casa dei Gladiatori*, plate v, No. 8.

² Cf. Zahn, *Die schoensten Ornamente, etc.* Vol. i, plate 89 (Pompeii), Fourth Style house with rectangular panels in right and left corners of the dado, where a branch represented with one of the vases seems to serve such a purpose.

³ Zahn, *op. cit.* Vol. ii, plate 66.

⁴ Zahn, *op. cit.* Vol. ii, plate 95.

around, while at the top and on the left side there are numerous traces of a wider band of the same color, painted over yellow ochre. The difference in the preservation of the inner and outer parts of the border may possibly be due to the fact that the former was painted over the dark brown of the interior.

Within the border the most clearly defined portion of the composition is the window in the upper right corner. There is a wide and deep white sill. The profile of the thick side-wall on the left is reddish brown in color, with an inner edge of dark brownish red. The entire field of vision disclosed by the window is blue. On the window-sill there is a heap of objects of somewhat uncertain character lying on an elliptical drab mat. The following is an enumeration of them:

- 2 large brown platters with sloping sides.
- 3 yellow objects, probably gourds.
- 1 tall slender brown jug lying on its side.
- 2 brown staves lying crossed on top of the preceding objects. They seem to be made of grapevine, which is untwisted at one end.
- 2 brown objects hanging from near opposite ends of one of the staves, perhaps the bodies or skins of small animals (not hares), perhaps sausages.
- 1 large pine cone.
- 1 grayish object resembling a fungus.
- 2 wreaths, consisting of hoop and straight end, in brownish white. They hang over the edge of the sill.

Several plants with tall slender whitish leaves. Some of them rise above the heap, others hang over the inner edge of the sill.

Beneath the window there is a rather broad ledge or floor which is white in the foreground, brownish red at the left end and light brown at the back, where it is not very clearly distinguished from the front upright wall. On this floor there are several objects. At the left a large whitish and greenish gray bird, perhaps a female pheasant, seems to be sitting on a sort of nest. Next to her on the right there is a corresponding male bird painted in a variety of colors. The head (except the comb), the back of the neck, the lower part of the wing and the under tail feathers are yellow. The comb and breast are reddish brown; most of the tail, as well as a line along the back, is in blue. The central part of the wing is red with light brown spots. In the foreground there are two staves like those in the window-sill, and the spiral end of a third. At the left end of the white part of the floor there is a reddish brown platter, somewhat larger than those described above, tilted against the wall. At the right of the male bird there is an uncertain object in reddish brown, perhaps a vase. In the extreme right corner of the floor there is a reddish brown pitcher with base, handle and long curved beak, lying on its side. The left end-wall of the room is brown like the front

wall and but faintly distinguished from it. At the bottom of the compartment there is a rather broad horizontal brownish drab stripe representing the edge of the thick floor.

A very similar picture occurs at the bottom of the attica in a Pompeian fresco of the Fourth Style.¹ The chief difference is that in the window there are two bowls, and on the floor a goat.²

Height, m. 0.37 (=1 ft. 2.56 in.). Width, m. 0.373 (=1 ft. 2.68 in.).

The colors are somewhat faded and in many places are abraded, usually so, however, as not to interfere seriously with the design.

A coat of yellow ochre was first applied to the entire surface. The browns of the interior were next laid on. Then came the white of floor and sill followed by the drab mat preceding the reddish browns, and after them the other colors. The border was put on, or at least finished, after the interior. In the reddish browns there are frequent differences of tone, which are due partly to unequal thickness, and partly to the effort to represent the play of light on some of the surfaces.

FRESCO. 24647. [PLATE CXXV.]

Decorative figure of winged male sphinx on yellow background. The monster is represented as flying upward to right. He has the body of a lion, with outspread carelessly drawn legs and long tail, the end of which is curved back. The right wing, which is extended to its full length, has the end recurved. Of the left wing only the upper part appears. It is scantily drawn, and resembles a piece of drapery. About the neck there is a wide collar perhaps meant for a conventional mane. On the head there is a sort of cap with plumes which curve forward and extend from neck to front. The retreating forehead is deeply lined. He has high eyebrows, smooth upper lip and wedge-shaped beard. The face expresses intelligence and energy.

The figure is for the most part of a greenish gray color, which takes on a reddish tinge toward the ends of the wings. There are some lines of black on the right wing, the lower part of the body and the legs. The light is represented as falling on the figure from the right side of the front, and the parts so touched, particularly the forehead, the shoulder, the wing and the back just behind the wing, are flaked with white.³

Height, m. 0.32 (=12.59 in.). Width, m. 0.317 (=12.48 in.).

The piece is in good condition, but there are breaks in the upper left corner and at the left end of the under side. There are small cracks in the right side. The yellow of the background is somewhat streaked.

The left, right and upper edges are somewhat incrustated and discolored.

¹ Zahn, *Die schoensten Ornamente, etc.* Vol. iii, plate 96.

² Cf. Roux, *Herculaneum et Pompéi*, Vol. ii, plate 20, for a somewhat different window picture.

³ Similar bearded sphinxes, but in crouching position, are represented on two frescoes published by Roux, *op. cit.* Vol. iii, plate 132; cf. *ibid.* ii. 34, and Nicolini, *Descris. Generale*, plate 1.

FRESCO. 24646. [PLATE CXXV.]

Decorative figure of winged male sphinx on yellow background. The design is very similar to that of the preceding fresco (No. 24647), but is less well preserved. The following details may be mentioned. As at present installed, the figure is somewhat more nearly horizontal than the other, an arrangement which is borne out by the position of the legs. There are some other slight differences, *e.g.* the right front leg is less rigid, the left front leg is raised higher and is more foreshortened, the ends of the wings are less clear in outline, and the lines of the face are less sharply defined. The light comes from the same direction.

Height, m. 0.31 (=12.20 in.). Width, m. 0.311 (=12.24 in.).

The plaster is cracked on the left side, at the top in the upper right corner, and diagonally across the upper left corner through the tip of the right wing. There are abrasions, particularly in the forehead, wings, hind legs and tail. The yellow of the background is much streaked and discolored.

The upper, lower and left edges show incrustation and discoloration, proceeding perhaps from a previous frame. On the lower side the upper edge of this discoloration is marked by a fine black line.

FRESCO. 24649. [PLATE CXXIV.]

Decorative figure of winged beardless sphinx on yellow background. The composite creature is depicted as flying upward to the left. It has the body of a lion with outspread legs and curved tail, as in the case of the bearded sphinxes, but the inner hind leg is less contracted. The front legs are straight, the right leg being much foreshortened. The left wing, which is fully extended, probably had recurved tip. The right wing rises to the highest part of the design. It is not treated with especial regard to its structure, and resembles rather a piece of drapery. Of the cap scarcely more than the plumed crest now remains, but it seems to be continued in a mane-like collar about the neck. The face forms nearly a right angle, with the nose as apex. The eye is probably indicated, but the details are not clear. The mouth is wide open; there is scarcely any chin.

Except for the lack of beard there is no indication of sex.

The color is chiefly greenish gray. There is a black stripe down the middle of the back and on the tail, as well as on the inside of the right hind leg. The light fell from the left side of the front, and appears particularly on the head, the shoulder and the left front leg.

Height, m. 0.31 (=12.20 in.). Width, m. 0.305 (=12 in.).

The plaster is cracked, more especially on the lower and right sides, and in the

upper left corner through the head of the figure. There are numerous abrasions. The background is a dark yellow, whether originally or through discoloration is uncertain. Possible traces of previous framing appear on the lower and right edges.

FRESCO. 24648. [PLATE CXXIV.]

Decorative figure of winged beardless sphinx on yellow background.

The design is very similar to that of the preceding fresco (No. 24649), but is much less well preserved. Noteworthy details are the traces of the crested cap and of the eye, the upper line of which is visible.

There is a black stripe along the back, and on the tail and the left hind leg. The light-flecks have disappeared, excepting one on the back, just behind the wings.

Height, m. 0.31 (=12.2 in.). Width same.

The plaster is cracked about the under, upper and left sides. The design is much abraded, especially the head, which lacks the lower part of the face, the shoulder, the wings, the left front foot and the end of the tail. The yellow of the background preserves, in part, the original medium light shade, as in No. 24647, but the color has become still lighter in many places. There is probable trace of previous framing on the under side.

FRESCO. 24658. [PLATE CXXIII.]

Sacrificial scene and serpent from a domestic shrine, which probably belonged to the villa discovered in 1897 in the Piazza del Mercato of the village of Boscoreale.¹ The upper part of the painted surface is occupied by the scene of sacrifice, which is depicted as taking place out of doors. A little to the right of the center of a heavy base-line there is an altar of a dark red marble containing large and small yellowish spots. The altar has a molded base and a wide cornice. On the upper surface a red fire burns with a whitish smoke. Close to the altar at either side there is a small slender green tree.

At the right of the altar a tall male figure clad in a toga which may possibly be drawn up over his head, extends his right hand over the fire. His left arm is bent at the elbow, the forearm being brought forward with the open hand held near the body. The feet do not show owing to a patch in the plaster. He has a sinewy neck and a sharply retreating chin. Near the short dark brown hair there are traces of a green wreath.

¹ *Notis. degli Scavi*, 1898, p. 421 (Sogliano): "Al di sotto della nicchietta è dipinto, fra due alberetti, l'altare ardente, sul quale fanno libazioni il *genius familiaris* a dritta, vestito di toga bianca e col capo velato e a sinistra la *funo*, vestita anche di bianco e col capo del pari velato. Dietro il *genius* stanno un camillo, in parte danneggiato, con la benda nella destra e un'altra figura irrecognoscibile; e dietro la *funo* un altro camillo avente nella dritta le bende e nella sinistra un piatto con le offerte, e il *libicen* in atto di suonare la doppia tibia. Al di sotto, il serpente agatodemone." The doubt as to whether the heads of the principal figures are covered and the omission of the plate carried by the *camillus* on the right are slight discrepancies which count for little against the agreement of the other details and the fact that no such fresco is mentioned in the reports of the excavations of the treasure villa.

The flesh parts are light brown; the garment is whitish. There are outlines of relatively darker colors about some of the flesh parts and the toga. Next on the right is a boy, turned slightly to left. He wears a whitish tunic extending as far as the knees. The legs from the knees downward, as well as the feet, are very faint and perhaps not ancient. To the lower right forearm, which hangs obliquely downward, a ribbon is attached. It falls in two streamers with forked ends nearly to the ground. In his left hand, which, together with the left arm, is scarcely visible owing to repairs, the boy holds a dark brown platter up to the level of his chin. On the platter there is a grayish substance of uncertain character. The boy has short dark brown hair, in which there are traces of a green wreath. The drooping eyelids indicate that his gaze is fixed on the platter. The flesh is light brown with a faint pink tinge. At the extreme right there are slight remains of a larger figure, doubtless male, walking to left. The parts which are most easily distinguishable are the right side of the back of the calf of a leg and a foot, all in reddish brown. He seems to have white drapery about the middle.

At the left of the altar stands a figure with wide hips and of stature somewhat inferior to that of the man opposite. It is clad in a whitish upper garment reaching, probably, from the top of the head to the middle of the shin. From there to the feet there seems to be a yellowish undergarment or tunic. The brown feet are turned to the right. It is not certain whether they are shod. The right arm is completely covered by the upper garment; the hand is indistinct. The left arm is bare from above the elbow. On the wrist there is a bit of pink which probably represents a metal bracelet. The hand is extended over the altar. The head, which is partly turned to the left, is crowned with rather plentiful dark brown hair. There are very faint traces of a green wreath. Eyes and nose are now indistinct. The wide mouth is slightly open, showing the teeth. The face is considerably lighter colored than that of the man. Wide brown lines are used to indicate contours as well as the folds of the upper garment. The figure doubtless represents a woman. Close to her on the left is a boy wearing a tunic which reaches about to the knees. The legs below the garment are sketchily drawn and poorly preserved, and the feet are scarcely distinguishable. From the lower right forearm hang ribbons. The left arm supports a large dark brown platter on which there are some objects of uncertain character, chiefly of brownish color. About the boy's dark brown hair there are traces of a green wreath. His face, which is almost in profile, is similar in color to that of the woman. Eye, nose and mouth are still visible. At the left of this figure there follows, after a certain interspace, a youth who is playing the double flutes. He is clad in a single whitish garment

which reaches from the neck to the ankle. The pipes on which he is playing are dark brown in color. The musician's rather long head is covered with scanty brown hair, about which there are traces of a wide green wreath. He has a slanting forehead, thick lips and a retreating chin. Eye, nose and mouth are preserved.

The lower part of the piece contains only a large crested serpent represented as moving to right. His back, which has a scalloped outline, is brownish red. The under side is yellow with dark brown stripes as far as the neck, which with the greater part of the head is brownish red. The crest is, with the exception of two large white spots, of a bright red color. From the mouth which is slightly open, the bright red tongue darts obliquely downward. Above and below the serpent there are in each scallop traces of a large green plant, in shape somewhat like a *fleur-de-lis*.

A similar, but apparently less complete representation of the same subject was found in another villa near Boscoreale.¹ In a picture in the House of the Vettii at Pompeii the *Genius*, holding a patera and the incense-box, stands in the center with a Lar at either side. The altar and the serpent are in the zone beneath.² Compare also the shrines in the Pompeian houses, *Regio V, Insula iv*, No. 3, in which the sacrificing figures, corresponding to the usual *Iuno* and *Genius*, have the form of Minerva and Hercules,³ and *Regio VI, Ins. xv*, in which the *Genius*, who holds a golden cornucopia in his left hand, and with the other pours on an altar from a golden patera, has the features of Nero.⁴ With the *camilli* cf. the youth with pitcher and metal basin on the Ara Pacis.⁵

Height, m. 0.65 (= 2 ft. 1.59 in.). Width, m. 1.118 (= 3 ft. 8.01 in.).

Restoration of plaster in corners and on right side, especially between main scene and serpent. There are cracks in every part, particularly around the edges. The background is now mostly of a whitish color, streaked and blotched in many places, especially in the upper part, to yellow and brown. The garments are of substantially the same color as the background, but are distinguished from it by their outlines. Nearly all the lower part and most of the right end after the *camillus* form a large corner of somewhat darker color (except where restored), as though smoked.

¹ Villa in the locality "Giuliana," *Notiz. degli Scavi*, 1895, pp. 214-15. "nicchietta dei Penati con la relativa rappresentanza lararia, in cui son dipinte le immagini dei Lari, del *Genius Familiaris* sacrificante sull'ara, e del *libicen*, tutti nel noto costume e atteggiamento" (Sogliano).

² Mau, *Roem. Mitteil.* XI (1896), p. 29.

³ *Notiz. degli Scavi*, 1899, p. 340 (Sogliano).

⁴ Mau, *Roem. Mitteil.* XIII (1898), p. 53.

⁵ Petersen, *Ara Pacis Augustae*, plate III, viii. = Strong, *Roman Sculpture*, plate IX, 2.

FRESCO. 24671. [PLATE CXXVII.]

Mural decoration of painted plaster, surmounted by a stucco cornice. From the villa in which Nos. 24669, 24670 were found.

The principal design of the painted surface consists of two rectangular compartments, upper and lower, the former on white and yellow ground, the latter on red ground. They are connected by a tall candelabrum in the center. The background which surrounds them is yellow.

The lower compartment is bounded on either side by an Ionic column, the flutings of which are drab, the high parts a lighter shade of the same color. It is uncertain whether they had bases. The capitals are each surmounted by a profiled block like the end of an architrave. The space between the columns is contracted by grayish green vertical bands, edged with white, one at either side. They are connected with the columns at the top by horizontal bands of the same color, except that the edging of the upper side is black, and below the center by similar bands with white edging, two on either side. Above the panels thus formed and extending across the intervening space is a drab band, which is bordered by darker lines beneath and a white line on the upper side. Next follow two bands of violet and drab with a red stripe between them. Opposite the uppermost band there is over either column a rosette poorly preserved.

Just outside the columns there is on either side a vertical grayish green band which is joined at the top by a similar horizontal band. This border which, if continued, would enclose large rectangular panels, has an edging of black on the outside and of white on the inside. Within the panels there is a narrow dark red stripe with white edges, which parallels the outer border.¹ Above the upper border there is at either side a drab band which has a red stripe near each edge and, between the stripes, an indistinct design in dark red. It is followed by a somewhat narrower band of dark red. These bands join those which lie above the lower compartment, and with them form the substratum of the basis of the upper part of the design.

The immediate basis of the upper compartment consists of two elevations of reddish drab color with a dark red stripe on top, together with a grayish green stripe, which extends over them and across the intervening space. The elevations are in the axes of the above mentioned Ionic columns. The bands which enclose the compartment at sides and top are of greenish gray trimmed with white. The interior is divided by a narrow dark red stripe with white upper edge into two

¹ The discontinuation of the left stripe near the bottom and the change of alignment seen in the other are evidently due to the repair and the resetting of plaster.

parts, the lower part, with white ground, having the shape of the gable-end of a building crowned by an anthemion in very light yellow; the upper part, with yellow ground, occupying the remainder of the space. The lower part is decorated with pieces of architecture consisting of a large bluish gray rectangular frame, the top of which supports at the corners the end of an Ionic entablature coming from either side. This entablature forms at the outer ends an angle with a similar section which projects into the foreground. The entablature, which is of drab color excepting the frieze, which is purplish, has two brownish yellow anthemia at each end. Beneath the nearer end of the second section and beneath the angle where the sections meet there is an unfluted Ionic column. The columns which are in the foreground rest on the low elevations previously mentioned. The effect produced by the white ground with its decorations is that of a vista.

Adjoining the upper compartment on either side a broad horizontal band, which is made up of alternate stripes of dark red and light yellow, together with one or more grayish stripes, extends to the edge of the plaster.

In the axis of both compartments rises a candelabrum of conventionalized vegetable form. The shaft is composed of about ten sections interspersed with discs. At the top there is a rayed fan-like concave disc placed vertically. The shaft is yellow with numerous bits of a whitish tint, which serve to indicate where the light falls. The vertical disc has concentric circles of yellow, yellowish white and a dark color.

The cornice, which is mostly reset, consists of an oblique surface between two perpendicular bands. The uppermost band is plain, though it is doubtful if any of the original surface is preserved; the other two are profiled.

This fresco shows the influence of the Third Style in the absence of an architectural scheme in the principal design, the Ionic columns of the lower compartment and the painted bands being purely decorative, while the bits of architecture are confined to the upper compartment and have the character of secondary ornament.¹

Height, to top of cornice, m. 2.10 (=6 ft. 10.67 in.). Width, m. 1.39 (=4 ft. 6.72 in.). Width of the three bands of the cornice, m. 0.05, 0.067, 0.03, from the lowest upward.

Small pieces of plaster are missing between the upper and lower parts and from the lower compartment, especially near the bottom. The upper compartment is now, owing to faulty restoration, set a little farther back than the lower, except on the right edge. The surface is much cracked, and there are many abrasions.

¹ With the anthemia cf. Roux, *op. cit.* Vol. i, plates 17 and 76. For the candelabrum see *ibid.* plate 36, Zahn, *Die schönsten Ornamente, etc.* Vol. i, plate 39. Vol. ii, plate 39, and cf. *Notizie degli Scavi*, 1897, p. 393 (Villa in contrada *Giuliana*): "Nel riquadro centrale della zona media è un candelabro d'oro, sormontato da una palla, lusinggiato con bianco;" 1899, p. 393 (Villa at Scafati = No. viii, List, p. 154): "decorazione a fondo giallo scompartito da pilastri bianchi, ornati di candelabri con fogliami" (Sogliano).

The bottom is much discolored. There seem to be some differences in the grayish green tints, but they are probably all substantially the same. In the lower part the yellow was applied before the grayish green bands and before the columns. The red is prior to the bands of grayish green which cross it, and prior to the candelabrum. In the upper part the yellow and the white were put on before the remainder of the paint.

About one-fourth of the surface of the lowest band of the cornice is lacking, and about four-fifths of the remainder.

FRESCO. 24672. [PLATE CXXVIII.]

Panel with architectural decoration on black ground. From the villa in which Nos. 24669, 24670 were found.

About the top and left side there is a border, which consists of a white line on the inside followed by dark red and brown lines with traces of white toward the extreme outer edge. No border is now visible on the right side, which is incomplete, nor on the lower edge, which is largely restored.

The design consists of two rectangular pavilions or porches connected by an arch, the whole being surmounted by a garland, which is suspended from the top of the panel and is attached at the ends to either side. The pavilions, which are in the Ionic style, occupy the lower corners. They have whitish and yellow columns, dull red frieze and elaborate yellow and brownish cornice. The architrave is yellow on the outer face, purplish inside and grayish on the under side. Dark yellow beams divide the ceiling into panels, the high parts of which are colored bluish gray, the deep parts brownish red. In the interior of the pavilions there are unsupported animal figures — on the left a winged lion of grayish yellow color, bearing a lotus-flower on his head; on the right an indistinct and clumsy winged figure, probably a bull, only a few bits of which, painted a grayish white, are original, while the remainder, which is of a reddish color, is restored.

The roofs of the pavilions are connected by a broad arched band, the bluish color of which probably indicates metal. On the upper edge there are wide scallops, each of which terminates in a conventionalized yellow flower. From the center of the arch, which is covered by a sort of shield, rises a short ornamented standard supporting a basket or canister. On the front of the roof rises a vegetable scroll, which ends within in a rosette. At the left, a long slender feline animal stands with one fore leg on the scroll, while the other is uplifted. The head is turned sharply back. On the right there is a corresponding animal, perhaps a dog, with head turned partly to the right and pointed upward. Animals and scrolls are of brownish yellow color.

Beneath the arch there is a rectangular box, the front of which has the form of a frame with crossed ends. The outside of the box is colored brownish yellow in front and reddish and bluish at the left end; the inside appears mainly as black with a dark red stripe above. Within the frame are seen two masks. The mask on the left has plentiful bluish gray hair. The round staring eyes and open mouth give to the pale face an expression of terror and suffering. The other mask has yellowish hair. Both masks are beardless. On top of the box stands a tall slender yellowish vase with high vertical handles. Beneath the box there is a sort of bracket ornamented at either side with a ball and disc. It is probably conceived to be of metal.

At the top of the fresco there is a garland consisting of two portions of about equal length. The ends, which are violet-colored strings, are fastened to the sides of the panel and the lower corners of an oblong piece of some red substance, like cloth or leather, the lower edge of which is drawn by the weight into concave shape. At the beginning of the leafy part on each side there is a violet ribbon. On each garland, near the middle, stands a long-legged bird, of grayish color, facing toward the center of the panel.

With these pavilions compare the projecting portico from Boscoreale published by Mau, *Roem. Mittheil.* XVII (1902), p. 186, fig. 1, and a similarly placed portico with broken gable from the *Casa del Labirinto*, Pompeii.¹ For the arch with spiral compare the examples from the *Casa di Sirico*,² and the *Casa di Giuseppe II*.³ With the animals on the roofs cf. Roux, *op. cit.* Vol. I, plate 20. A rectangular frame with two masks, Nicolini, *L'Arte in Pompei*, plate 4.

Height, m. 1.23 (=4 ft. 0.42 in.). Width, m. 1.99 (=6 ft. 6.34 in.).

The fresco is in poor condition. The plaster is much cracked and probably to a considerable extent reset in the upper part, and is in many places reset and replaced in the lower part. In front of the right pavilion a large piece of plaster is scaled to a depth of about one-fourth of an inch. The edges of the upper layer reveal a rather fine grayish plaster to which the black paint seems to have been directly applied.

FRESCO. 24673. [PLATE CXXIX.]

Mural decoration of painted plaster. From the villa in which Nos. 24669, 24670 were found.

The designs, which consist chiefly of fanciful architectural schemes on a red ground, are bounded at the top by a white line near the upper edge of the plaster, but are probably incomplete on the right side, and

¹ Zahn, *Die schoensten Ornamente, etc.* Vol. ii, plate 70.

² Nicolini, *op. cit.* Vol. i, *Casa di Sirico*, plate 2.

³ Roux, *op. cit.* Vol. i, plates 108, 106.

may have been somewhat curtailed on the left side and on the bottom, where they reach the edges without seeming to be finished.

Two groups of construction, one of which, on the right, occupies about one-fifth of the available space, the other the remainder, are represented as erected in front of a mural surface which is ornamented with two horizontal bands. The lower of these bands, which is a little above the middle of the fresco, is decorated with a repeated pattern, which consists of two griffins facing each other at either side of a conventional shrub and a similar but somewhat smaller shrub, which serves as a connection between groups and is united with the larger shrub by means of the tails of the adjacent griffins and a flowered vine running beneath them. At the top of the band there is a narrow border suggesting dentils. The color of this band was a yellow ochre. The second band, which is at the level of the top of the architecture, has at the bottom a wide stratum from which rise the figures of a repeated pattern consisting of a bunch of conventionalized plants springing from a dark red lyre-shaped base, which is crossed in the center by several vertical yellowish lines or strings, and a winged head, perhaps of a griffin, surmounted by a volute, the intervening space being occupied by two scrolls. Both bands are alike in color.¹

The structure on the left is a sort of two-story arbor, the ground-plan of the lower part being an oblong with rounded ends. Two tall, whitish, widely separated Corinthian columns are connected by a broad, horizontal, bright yellow band, which joins them at a point just below the capitals, and is ornamented with narrow horizontal stripes of red and brown. The space thus enclosed is ornamented with a three-sided yellow ochre band consisting of alternate longer and shorter panels of which the former contain each a six-legged stem, the latter a figure like two tridents turned in opposite directions. From either corner of the upper side of the band an anthemion projects obliquely forwards. The two streamers which hang from the upper horizontal band are probably not to be regarded as in the same plane with the three-sided band.

To the columns are attached the rounded ends of the oblong enclosure. They consist of a blue wall or curtain with a bright yellow band at the top. On the right side, however, next to the column, a vertical stripe, which was probably yellow originally but is now nearly faded out, was painted over the blue. There is no trace of a corresponding stripe on the left. The top band, which is ornamented with an angular molding above and a broad *cyma reversa* beneath, while between them there are bosses in *repoussé*, is probably conceived to be of metal. At the

¹ Owing to poor preservation now chiefly a thin mud-color.

back it seems to rest on top of the columns but is presumably to be thought of as showing above them from behind. On these ends rest winged figures of a drab color, doubtless griffins.¹ Between the ends rises a band resembling the cornice of a gable, which forms the top of the back part of the enclosure. Its upper border of circumscribed palmettes is colored yellow ochre; the remainder, though much faded, shows at the bottom traces of chrome green, above which is a yellow line.

The upper part of this structure is a ring or hoop supported by four long legs which rest on the cross-piece between the capitals. The two front legs, which are larger than the others, seem to be constructed of vertical rods with openwork between them, and are ornamented on the outer edges with short spurs and a spray of tall leaves which rise from the bottom. The other legs, which are round and about half as large, have Ionic volutes at the top, and, at either side just below the gable-band, a sort of projecting ear or leaf. At the bottom there are low bases underneath all the legs, and, between the front and back legs at either side, an ornamented chrome green plaque, probably conceived to be of bronze. On top of the hoop, above the smaller legs, repose crouching winged figures, which probably represent sphinxes. The color of the upper structure was probably originally for the most part yellow. The front legs show traces of greenish yellow.

Of the horizontal bands which ornament the wall-surface the lower was painted before the legs of the upper structure, and makes no allowance for them; the upper, which is at the right of the hoop, leaves a space for it. From the points where this band and the hoop are nearest together, dark red stripes with edges of white extend upward nearly to the top of the fresco, where a similar slightly arched stripe connects them. The idea suggested is that of a canopy above the upper structure.

The probability that the right side of the fresco is incomplete renders the character of its decoration somewhat uncertain. In the lower part of the field an entablature with greenish white architrave, dark, violet-colored frieze and a wide cornice, which projects at the left end as far as the column at the right of the blue apse, is supported at the left by a slender, greenish white Ionic column, and at the right by a column which is similar except that it is thicker and perhaps lacks flutings. The right end of the entablature turns backward obliquely. On the frieze, there are yellowish ornaments, one of which is a spiral, the others indistinct. Beneath the architrave, at the right of the second column, there is a greenish object, perhaps a curtain or lambrequin. Above this

¹ They may be placed here rather than on the columns intentionally as ornaments of the back part of the structure and not through carelessness in drawing.

colonnade in the drawing, but really back of it, there is a similar entablature. The frieze is ornamented with the figure of a winged lion, crouching, left, and a dolphin with head downward, both in yellow. On top of the cornice there is at the left end a large decorative volute of greenish color, and at the right end a drab colored triangle which looks like the beginning of a similar ornament or of a pediment. The left end of the entablature rests on a slender whitish unfluted Ionic column, which reaches to the bottom of the plaster; under the right end no column appears, but this part of the space between the two entablatures is filled in with greenish gray color, the left edge of which is panelled, an indication that this end of the colonnade was considered as solidly closed. The space between this entablature and the top of the apse is filled with a greenish band or plaque, which is ornamented with horizontal yellow lines in the lower part and with a braid pattern in the upper part, while the top edge is of open work. Color and technique indicate that the band is supposed to be of bronze. At the left end it touches a slender yellow column, but is not supported by it. This column, which has the form of a vegetable stalk with leaves sprouting from the side and a disc near the lower end, extends from the bottom of the plaster contiguously with the apse to the top of the bronze band, where it spreads into a sort of capital, upon which rested a slender Ionic column belonging to the roof of the structure above.¹

The structure just mentioned which decorates the upper part of the right field is a sort of pavilion, consisting of a roof supported by columns. Of the ridge-pole and eaves only the incised lines, which served as a guide for the painter, together with some mud-colored traces and bits of brownish yellow, remain. The side of the roof is represented by a broad band at the left, having the form of a double curve (inverted *cyma reversa*), and a similar band at the right. On both bands only scanty traces of paint remain. From above the lower front corner of the roof a sort of acroterion projects obliquely upward, and from the front of the ridgepole a sort of anthemion resembling a bunch of grass, projects forward horizontally. At the same end of the ridgepole there is an upright ornament consisting of a sort of bulb or pod bisected vertically by a line which ends above the top in an over-hanging flower with thickened stem. The outside of the bulb is dark red with whitish edges. The interior is the red of the background. The roof is supported by three columns, one of which, beneath the front, has been mentioned above as resting on the top of the vegetable column at the right of the apse; another is a plain slender Ionic column extending from

¹ Of the lower end of this column which passed in front of the top of the apse only faint outlines remain.

the front of the ridgepole to the top of the rear colonnade, behind which it is probably supposed to pass. The third column, which is heavier and perhaps fluted, supports the lower right corner of the roof, and was also probably thought to pass behind the colonnades.

Whether this pavilion is a second story above the colonnades, or is a separate structure situated farther back in the field, may be doubted. The fact that the colonnades would otherwise be uncovered, favors the former view, but the lack of organic connection and the disproportionate height of the upper structure indicate that the latter interpretation is the more probable.

The constructions pictured in this fresco are examples of the fantastic and freely imaginative architectural decoration of Mau's Fourth Pompeian Style. The chief elements of the design, however, are doubtless based on experience.¹

Height, m. 1.80 (= 5 ft. 10.86 in.). Width, m. 1.975 (= 6 ft. 5.75 in.). Thickness of plaster, ascertained by boring a small hole in the lower right corner, m. 0.127 (= 5 in.).

Plaster to a considerable extent reset. There was a coarse under layer on top of which a finer coating received the paint. Numerous, mostly small, pieces of this outer layer are missing.

The red ground was applied first. In the structure on the left the yellow horizontal band was painted before the columns which it connects; the blue of the ends was put on after the columns, but before the top band and before the vegetable column at the right. In the upper part of the same structure the small legs were probably painted before the circumscribed palmettes; these before the remainder of the band in which they occur.

The paint is much abraded and faded, especially in the upper part, where little remains except thin mud-colored patches which probably were originally yellow.

¹ An example of trellis work analogous to the upper part of the oblong enclosure may be found in the House of Castor and Pollux at Pompeii, Nicolini, *Casa e Monumenti*, Vol. i, *Casa di Castore e Polluce*, Plate 3. Besides the upper hoop there are two side hoops on which figures are perched. A circular pavilion with four stages is represented in a Pompeian fresco published by Nicolini, *op. cit.* Vol. ii, *Descrizione Generale*, Plate 31. For analogies in details of ornament of the lower story, cf. Roux, *Herculanum et Pompei*, Vol. I, plates 87 f. and Nicolini, *op. cit. Descrip. Gen.*, plate 12 (circumscribed palmette), Roux, *op. cit.* Vol. I, plate 41 (double trident). With the ornaments of the frieze of the rear colonnade on the right cf. Roux, *op. cit.* Vol. I, plate 17 (griffin and dolphin).

METAL OBJECTS.

BRONZE TABLE. 24407. [PLATE CXXXI.]

This table, the finest piece of the collection, was found in Villa I, in the room of the wine-presses¹ (P), along with other articles which indicated that that room had been converted into a sort of living apartment, with the idea that it might be a safe refuge until the outbreak of the mountain had subsided, a hope which was proved fallacious by the presence of the skeletons² of two³ men and a woman. The table had been placed over the wooden cover⁴ of the shaft which gave access to the standard of the press-beam. This cover having become decomposed, the table had been bent toward the opening and broken. Its present good condition is due to modern repairs executed before it entered the Museum. On the table were found a patera and two pitchers of bronze.⁵

There is the usual green and blue oxidation. On top are some patches of brown, which seem to be iron rust due to contact with some piece of that metal.

The table was made of five pieces, that is, the top, three legs and the brace, all of which are cast. The component parts were doubtless soldered together, but the joinings, which now appear, are mostly, if not all, modern. There seem to be no traces of rivets.

The top is a round sheet of metal, plain on its upper surface, but with the edges turned down so as to give the appearance of great thickness, and molded in the form of the *cyma recta*. The *cyma* is decorated with a conventionalized leaf-pattern (*Stabornament*) carried out plastically as well as by the usual grooves.

The hollow legs are shorter than those of modern tables, because it was intended to stand beside a couch in accordance with the ancient custom of reclining at meals. They are immovable, unlike those of many tables of that time which could be spread out and folded up. In form they represent the hind legs of lions, except that the backs are plain above the brace. Muscles and sinews are carefully indicated, together with a system of veins which run about the toes and up the foot, and appear also at the back of the leg.

¹ Pasqui, *op. cit.* col. 478.

² *Ibid.* coll. 473 f.

³ Besides the skeleton found in the pit with the Treasure.

⁴ *Ibid.* col. 478.

⁵ *Ibid.*

The plain flat three-arm brace rests upon short stubs which project from the legs at about two-thirds the height of the table.

Similar tables with, or more often without, the brace, sometimes with claw-feet, sometimes with hoofs, as well as a more conventionalized type, in which only the feet preserve the original animal form, are represented on a number of Roman monuments. To the Romans of the Empire, however, they must have seemed of antique or old-fashioned style. We find substantially the same forms on Hellenistic grave-reliefs from the Greek Orient, and, occasionally, in place of the ordinary rectangular table, on Attic grave-stelae of the fourth century. The elements seem to derive ultimately from Babylonia (tripod) and Egypt (legs of animals) through the medium of Ionia.¹

Height (average), m. 0.538 (=1 ft. 9.18 in.). Diameter, m. 0.649 (=2 ft. 1.55 in.). Height of edge, m. 0.0339 (=1.33 in.). Thickness of metal, about m. 0.003 (=0.118 in.), sometimes less, often more.

One leg cracked just below knee, nearly through from front to back. One claw, on same leg, freshly broken off. Feet of both other legs cracked. Brace and top seem to have been resoldered to legs after excavation.

BRONZE LANTERN. 24404. [PLATES CXXXII, CXXXIII.]

Among the finds in the room of the olive-press² (Y) of Villa I were two lanterns differing in size but not in form, one of which came to Field Museum.

It is in fairly good condition except that the cover is indented and cracked and the lamp loose. It is thickly covered with a green oxidation. No trace of the transparent cylinder remains.

The lantern, as preserved, consists of the frame which contains the lamp, the cover and the handle with the chains for suspension. These parts may be seen clearly in the view given on Plate cxxxii, which shows the lantern distended.

The frame, which rests on three short round legs, consists of a bottom and a top, connected by upright side-pieces. The flat bottom has a rectangular hole in the center for the attachment of the dowel or rivet which held the lamp. About the outer edge there is an upright rim which includes the bottom and is soldered to it. A lower secondary rim is soldered to the bottom just inside the other, the space between them serving to hold the transparent cylinder. To the inside of the uprights thin strips are attached by means of rivets, a small space to receive the vertical edges of the cylinder being left between the two

¹ Cf. Phineus vase and Furtwaengler and Reichhold, *Griech. Vasenmalerei*, I, p. 211.

² Pasqui, *op. cit.* col. 499, "si rinvennero entro la buca dell' *arbor*, come se al momento della catastrofe si fossero trovate appese all' *arbor* medesimo, e in seguito col consumarsi di questo fossero cadute nella buca."

pieces. About half way up the sides of the frame are two small eyelets the purpose of which is uncertain. It has been suggested¹ that one was intended to hold the extinguisher, the other a pick. The hollow underside of the top of the frame² enclosed the upper edge of the cylinder. The material of which this consisted was probably horn; at least traces of that substance have been found in the Berlin lantern which comes from another villa near Boscoreale,³ and in a lantern from Pompeii.⁴ That bladders were used for the same purpose we know from Martial (xiv, 62).⁵

The dome-like cover, which, when the lantern is closed, rests on the upper ring of the frame, is ornamented with bands of encircling grooves. In it are two pairs of vents, the members of which are placed opposite each other, one pair consisting of triangular holes, the other of two three-quarter circles each, the flat sides facing each other. In the top there is a ring and staple, by means of which the cover could be connected with the handle, while at either side there is also a ring and staple through which pass the braided side-chains connecting handle and frame.

The handle is formed of two separate flat bars, the upper bar having a loop, a conventionalized bird's neck, and a knob at each end, the lower turning downward at the ends, to which are attached by means of rings the above mentioned side-chains. Both bars play freely on a stem, which by means of a short chain and a hook could be connected with the ring in the top of the cover.

As ordinarily carried, the lantern was probably held by the upper bar only. Owing to the free play of the bars on the stem the frame would remain steady even when the hand turned to and fro.⁶ When there was no wind the lantern could be hung with the lid raised, in which arrangement more light would be cast, and the smoke could escape more freely. In this case also the lantern would be suspended from the upper bar and would appear in distended form. When the lantern was held by means of both handles there was no play on the stem, the cover was down and might be hooked or unhooked indifferently.

The lamp is composed of a broad band tapering toward the top and ornamented in the lower part with shallow encircling grooves, and a basis, to which it is fastened, consisting of a heavy lead ring encased in bronze and covered across the top with a sheet of bronze which serves

¹ Pernice, *Jahrb.* XV (1900), *Ans.* p. 192. However, neither eyelet seems well adapted to hold the handle of an extinguisher.

² The uprights contract at the place of junction with the upper part of the frame, but thicken again above, where they form short stubs with eyelets and ornamental notches.

³ Cf. Pernice, *loc. cit.*

⁴ *Ibid.*

⁵ Pasqui, *op. cit.* says (col. 500), though without quoting any authority, that isinglass (*lapis specularis*, Ital. *talco*) was also employed.

⁶ So Pernice, *loc. cit.*

as bottom to the lamp, and is ornamented on the under side with four shallow concentric grooves. There was probably a cover which is now missing. Within the lamp is the wick-holder which tapers somewhat toward the top and has the form of a wide open ring or ferrule. Whether it originally belonged to this lamp is uncertain. At any rate it is not in its proper place, for it is stuck into a gummy substance which is probably the residuum of the oil.¹

At present the lamp is not fastened to the lantern-frame, nor are there any traces on it of means of attachment except two oblong abrasions on opposite sides of the upper part where apparently some sort of brace was soldered in order to hold it fast. On the frame, however, there are no vestiges of other means of attachment than the hole in the bottom previously mentioned. In the lanterns in Berlin and Pompeii, before cited, the dowel or rivet held the lamp by means of a lunated attachment affixed to the under side of the latter. The bottom of the frame in the Berlin lantern appears to have been double, the dowel passing through both, while the upturned edge formed the inner rim. In the lantern of Field Museum the lamp was undoubtedly riveted to the bottom of the frame, but that lamp can hardly have been the lamp which the frame now contains.

Height, to top of staple in center of cover, m. 0.232 (=9.13 in.); distended, m. 0.41 (=1 ft. 4.14 in.). Width (across uprights), m. 0.146 (=5.74 in.). Thickness of bottom, about m. 0.0008. Hole in bottom, m. 0.016 X 0.003. Height of rims, outside, m. 0.014 (=0.55 in.); inside, m. 0.008, and less. Width of uprights, m. 0.021 (at bottom) to m. 0.005 (upper extension). Height of lamp, m. 0.028 (upper part) + 0.011 (base) = 0.039 (=1.53 in.). Diameter of lamp at top, m. 0.047 X 0.0427. Height of wick-holder, m. 0.026. Diameter at top, m. 0.012.

One of the chains has a modern repair of iron wire.

BRONZE BATH-TUBS. 24356, 24357.

[PLATES CXXXIV, CXXXV.]

Two large oblong bath-tubs of bronze. These tubs were found, one against the other, in the entrance-court (A) of the first villa,² where they appear to have been temporarily stored. Where they originally belonged is uncertain. They could not have been taken from the bath-rooms, as the *frigidarium* had a stationary basin, and the other two rooms are too small; indeed the larger of the tubs would not pass through the doors.³ They may have served for occasional use⁴ in some other

¹ When a particle of this substance was burned it gave forth an aromatic odor, like that of incense, indicating that the oil had been perfumed. Consequently the slur of Juvenal, *At hic qui pallidus adfertur misero tibi caulis olebit lanternam* (v. 86 ff.), would not in the case of this lamp have been justified.

² Pasqui, *op. cit.* col. 424.

³ Pasqui, *op. cit.* col. 522.

⁴ In which case the *speciali condutture di acqua*, the absence of which in the bath-rooms is noted by Pasqui, *l. c.*, would not have been necessary.

part of the house, or, as has been suggested,¹ they may have been taken from some other villa.

The tubs are in a very good state of preservation, except for some cracks which were rudely repaired before they entered the Museum. They are covered with an oxidation of various shades of green and iridescent blue.

The body of each tub consists of five pieces of metal, that is, two sides, two end-pieces and the bottom.² The sides and the end-pieces are brazed together. Traces of the seams may be seen under the oxidation, near the ends of the side pieces. The side and end pieces are turned over at the top, and hammered so as to form flat rims, the outer edges of which are turned under in a sort of roll. Through this roll passes a heavy iron wire. The lower edge of side and end pieces is turned under at right angles, thus forming a ledge upon which the bottom rests,³ protected from contact with the floor. Four handles, two on each side, are riveted to the larger of the tubs (No. 24357).

The shape is similar to that of modern tubs. The sides slant but slightly outward. The ends have a more gradual slope, the greater inclination from the perpendicular being in the tub with the handles. The rims, which are wider at the ends than at the sides, are both beveled at the inner edge, that of the smaller tub (No. 24356) at the outer edge as well.

The larger tub could be emptied by means of a small hole in one end, near the bottom.

The smaller tub is entirely destitute of ornament; the other is plain except for the handles. These consist each of two pieces, which are cast separately, namely, the attachment and the ring or handle proper. The former is a rounded plate with ears, through which pass rivets, at either side above. The plate serves as a background for a lion's mask, from the top of which rises a flat projection, which forms a sort of elbow, the other end of which is riveted to the side of the tub. The front of this elbow is represented as covered with hair parted vertically in the middle, a somewhat loosely carried out suggestion of a piece of a lion's skin. The mask has the mouth open with teeth visible and tongue protruding. The eyeballs and lower lids are indicated. The pupil is shown by a small indentation. Around the face is a fringe of mane. The ring, which is large enough to slip over the mask, but not over the plate, is channeled, except on the inside.

The lions' masks, while excellent in design and technique, are

¹ Pasqui, *l. c.*

² Pasqui, *op. cit.* col. 424, errs in saying that the tubs are made "*in un solo pezzo*."

³ It may seem strange that the bottoms were not fastened in the same way as the sides and ends, and it is possible that they are an ancient repair, but it is more likely that they are the original construction, and that the folded edge was employed in order to secure greater sustaining power.

somewhat less spirited than a ring-holding mask from Nemi,¹ which is otherwise rather similar, and lack the charm of style which exists in the typically not very different lions' heads in the gymnasium at Priene,² belonging to the second century B. C.

Although bathing had been practiced by the Greeks from Homeric times, and by the Romans of the republican period, only a few bathing-vessels have survived from antiquity. In the Naples Museum there are two bronze tubs³ from Pompeii. There is a marble tub⁴ with fluted sides and ornamental lion-mask handles in the Louvre.

24356. Length (top), outside, m. 1.951 (= 6 ft. 4.8 in.); inside, m. 1.71 (= 5 ft. 7.3 in.). Length (bottom), inside, m. 1.53 (= 4 ft. $\frac{3}{4}$ in.). Width (top), outside, m. 0.863 (= 2 ft. 10 in.); inside, m. 0.704 (= 2 ft. $3\frac{3}{4}$ in.). Width (bottom), inside, m. 0.565 (= 1 ft. $10\frac{1}{4}$ in.). Depth, ends, m. 0.538 (= 1 ft. $9\frac{1}{8}$ in.), 0.544 (= 1 ft. $9\frac{1}{8}$ in.), center, m. 0.523 (= 1 ft. $8\frac{5}{8}$ in.). Width of roll (average), m. 0.0193 (= .759 in.). Width of ledge, on which bottom rests, about m. 0.01 (= 0.39 in.). Thickness of metal, about m. 0.002 (= 0.078 in.). At one end of one side, crack, mended with two iron strips riveted under rim, the copper rivet-heads showing on top (modern repair).

24357. Length (top), outside, m. 2.143 (= 7 ft. $\frac{3}{8}$ in.); inside, m. 1.88 (= 6 ft. 2 in.). Length of bottom, inside, m. 1.465 (= 4 ft. $9\frac{1}{8}$ in.). Width (top), outside, m. 0.866 (= 2 ft. 10.09 in.); inside, m. 0.713 (= 2 ft. 4.07 in.). Width (bottom), inside, m. 0.5795 (= 1 ft. 10.8 in.). Depth, ends, m. 0.52 (= 1 ft. $8\frac{1}{2}$ in.), 0.503 (= 1 ft. $7\frac{1}{8}$ in.), center, m. 0.496 (= 1 ft. $7\frac{1}{8}$ in.). Width of roll (average), m. 0.0196 (= .77 in.). Width of ledge, about m. 0.0132 (= 0.519 in.). Thickness of metal, about 0.003 (= .118 in.), but, at edges of hole, m. 0.004 (= .157 in.). Diameter of hole, m. 0.024 (= 0.944 in.) \times 0.022 (= 0.866 in.). Diameter of a ring, m. 0.195 (= $7\frac{1}{8}$ in.) \times m. 0.155 (= $6\frac{1}{8}$ in.). Thickness of rings, about m. 0.0226 (= 0.889 in.). On one side, under rim, two iron strips riveted; near turn at one end, two others, and a copper strip which is also probably modern.

BRONZE CASSEROLE. 24410. [PLATES CXXXVI-CXXXVIII.]

Shallow casserole found in Villa I on the floor of the corridor, near the large cupboard. The preservation is excellent, but there is a thick coating of green and blue oxide. It is cast in two pieces, handle and bowl, which are riveted together. After the casting, the bottom of the bowl was ornamented with concentric circles finely turned on a lathe.

The bowl rests on a substantial base-ring. The full round curve of the sides secures large capacity in proportion to the width and

¹ *Notis. degli Scavi*, 1895, p. 369, fig. 1.

² *Priene*, p. 271, fig. 278.

³ Migliozi and Monaco, *Nuova Guida Generale del Museo Nazionale*, p. 133, Nos. 73003, 73007. One of them is probably that mentioned by Héron de Villefosse, *Mon. et Mém. Fond. Piot*, v, p. 20, n. 3, who cites the illustration in Nicolini, *Casa e Monumenti*, II, *Descrizione Generale*, plate 62. It is rounded at one end, and flat and also lower at the other.

⁴ Villefosse, *l. c.* quoting Clarac, pl. 255, No. 637 (= Reinach, *Rép.* i, p. 125).

depth. In the inside the center is occupied by a broad low boss surrounded by a molding, which has the effect of a collar. The wide lip is flat on the bottom, and molded on top, the surface being broken into two parts, a broad wave inside and a narrow plain roll on the outer edge. The bowl is ornamented with fine raised encircling lines, two between boss and collar and two on the upper side of the lip, and with fine grooves, one on either side of the lower outer corner of the lip. There probably are also on the inner edge of the lip two fine raised lines, and there are possible traces of one or two raised bands on the inside of the bowl. There are also doubtful traces of a leaf-pattern on the upper inner edge of the lip.

The handle, which has four ribs on each side and a molded collar next to the lip, is attached to the under side of the bowl by means of a thin extension cut so as to form two portions, which converge toward each other. This attachment-piece is held to the bowl by means of four rivets, and is decorated on either side with a stamped pattern of scrolls and arabesques.¹ The outer end of the handle has the form of a ram's head. The treatment is decorative and conventional, as may be seen in the elongated shape and pointed ears, but the modelling of the bony structure of the horn and of the end of the nose is more careful than might have been expected on a common household utensil.

A casserole, which in form and decoration is substantially identical, was found in another villa near Boscoreale, and is now in Berlin.² Another is in the museum at Cairo.³

The exact use for which these objects were intended is not certain. It has been suggested by Pernice⁴ that they were employed for such kinds of food as were served in the dish in which they were cooked.⁵ However, as they were probably held in the hand of the person eating from them, they can scarcely have been used for any cooking that would have heated the handle, and it would seem that they are to be regarded chiefly as hand-plates.

Length, m. 0.135 (handle) + 0.234 (diameter of bowl) = 0.369 (= 14.52 in.). Height, m. 0.056 (= 2.2 in.). Diameter of base-ring, m. 0.113. Diameter of boss, m. 0.054. Length of handle on under side, m. 0.185 (= 7.28 in.).

¹ For a similar pattern cf. Roux, *op. cit.* Vol. vii, plate 69.

² Pernice, *op. cit.* p. 191, fig. 20.

³ Published in *Jahrbuch*, XVIII (1903), *Aws.* pp. 145 ff., p. 148, fig. 3, by F. von Bissing, who remarks that that museum possesses no pieces which on external evidence must be dated in Hellenistic times.

⁴ *Op. cit.* pp. 191 f.

⁵ The Naples casserole, No. 73455, can not have been used for liquid food. See Professor Tarbell's *Catalogue of Bronzes, etc., in Field Museum*, p. 134, No. 211. This counts also against Leasing's theory (*Jahrb.* XIII (1898), *Aws.* p. 35) that these objects were used to contain food or sauce which was poured by the servants onto the plates of the guests.

BRONZE AMPHORA. 24408. [PLATE CXXXIX.]

This small amphora was found along with some rough terra-cotta vases in a wooden chest just inside the entrance to Villa I.¹ It is poorly preserved, especially the bottom, the edges of which have been nearly eaten out, so that it is held by only a small strip. The vase is covered with thick, mostly dark blue oxide. Body and handles are cast separately.

The rather full body rests on a plain flat bottom, and passes by a continuous curve to the short neck and flaring lip. Vertical handles with leaf shaped lower attachment are soldered to the side and neck, the top of the handle being lower than the lip.

The outside of the vase is unornamented except for a fine encircling groove near the top. Inside the lip there are three encircling rings with a groove at either side and also a single groove.

In shape this vase lies midway between the two common types of Roman bronze amphorae which have, the one² a wide rounded body and short neck, the other³ a slender, almost angular body with a rather long tapering undefined neck, and differs from both in the wide flaring lip and the lack of a base. It is very similar to an amphora represented as on the stylobate of a small building in a fresco of the *Casa della Caccia*, Pompeii.⁴

Height, m. 0.198 (=7.79 in.). Diameter, m. 0.121 (=4.78 in.) \times 0.118 (=4.64 in.). Diameter of bottom, m. 0.055 (=2.16 in.); of top, m. 0.074 (=2.91 in.). Height of handles, m. 0.111 (=4.37 in.). Thickness of side, m. 0.001+. Distance of outside groove from top, m. 0.005.

About in the center of the bottom, dent (diameter m. 0.002) purposely made.

BRONZE PITCHER. 24406. [PLATES CXL, CXLI.]

Pitcher, probably one of two which were found in Villa I, near the oil-vat⁵ (Room Y). It is in good condition except that the handle is cracked through near the lower attachment. There is a thick coating of mostly dark green oxide. Body and handle are cast separately.

The contour of the body has the form of two rounded obtuse angles, one convex, the other concave, joined together, the greatest diameter being below the center. The bottom is slightly concave but without

¹ Pasqui, *op. cit.* coll. 400 f.

² Roux, *Herculanum et Pompéi*, Vol. vii, plate 79; Schreiber, *Die alexandrinische Toreutik*, p. 364, fig. 103.

³ Roux, *op. cit. ibid.*; Schreiber, *op. cit.* p. 366, fig. 104.

⁴ Zahn, *Die schoensten Ornamente, etc.*, Vol. ii, plate 60.

⁵ Pasqui, *op. cit.* col. 499, fig. 68. The top of the handle, the part which served as thumb-rest, is less pointed than in the pitcher there illustrated, but the cut is so small and poor that much weight should not be attached to the slight difference.

base-ring. The mouth is almond-shaped with spout at the apex. The body is unornamented.

The handle terminates below in an acanthus palmette,¹ and separates above into a thumb-rest and arms which rest on the top of the lip. These arms, which are rounded but imitate no natural form, end in a triple disc-ring. The thumb-rest, which has a narrow band on the upper side and a heavy groove on the under side, both longitudinal, has a knob at the upper end. At the other end it appears as though secured by a wide band which is ornamented with beading in the center and a groove near each outer edge. The motive is ultimately of Egyptian origin.² The back of the handle has in the center a heavy longitudinal groove, with a lighter groove at either side. This ornament parts toward the lower end, and terminates at either side in the volutes which form the top of the lower attachment.

A pitcher with a similar but somewhat more globular body is painted in yellow on a blue background in a medallion in the *Casa del Centauro*,³ Pompeii. Another example with globular body with less pointed spout is afforded by a diminutive bronze pitcher from the Athenian Acropolis, probably a votive substitute.⁴

Handles with thumb-rest are numerous among the Roman bronze vases.⁵ The thumb-rest is, however, much earlier.⁶ The arms, which rest on the back part of the top of the vase, are probably a simplification of a naturalistic form, such as the front legs of an animal or the arms of a human figure, a type which is at least as old as the fifth century B. C.,⁷ and is probably older, for the simplified form occurs on vases of about that period found in Italy, *e. g.* a bronze pitcher with long spout in Karlsruhe.⁸

Height (extreme), m. 0.134 (=5.27 in.); of body of vase, m. 0.089 (=3.5 in.). Diameter, m. 0.073 (=2.87 in.). Diameter of bottom, m. 0.045 (=1.77 in.); of top m. 0.037×0.05. Thickness of metal, about m. 0.002. Height of handle, m. 0.118 (=4.64 in.).

¹ For a similar palmette cf. the bronze handle in the Louvre, Reinach, *Répertoire de la statuaire*, Vol. ii, p. 744. No. 5.

² Cf. Prisse d'Avennes, *Histoire de l'art égyptien*, Vol. i, painted columns from Karnak.

³ Zahn, *op. cit.* Vol. ii, plate 59.

⁴ De Ridder, *Cat. des bronzes de l'Acropole d'Athènes*, No. 163, fig. 27.

⁵ For an example with knob, see Roux, *op. cit.* Vol. vii, plate 76.

⁶ Cf. *Olympia*, iv, plate 55, No. 927, said by Furtwaengler to resemble the ear of an animal.

⁷ Cf. de Ridder, *op. cit.*, No. 176.

⁸ Schumacher, *Beschreibung d. Samml. antiker Bronzen*, plate x, No. 22, p. 109. No. 580a. cf. No. 582 (x, 23).

BRONZE PITCHER. 24405. [PLATES CXLII-CXLIV.]

Pitcher, perhaps the other member of the pair (cf. 24406) found near the oil-vat.¹ It is in good condition, though covered with thick, mostly dark blue oxide. The body of the vase and the handle with its attachments are cast separately.

The body of the vase consists of a nearly globular lower part resting on a low base, the interior of which is turned, and a plainly differentiated neck, the top of which, forming the lip, flares very slightly. There is a rather sharply defined spout.

The vase is ornamented with a slight groove at the top of the base-ring and about four fine encircling lines on the lower part of the neck. The base of the neck is raised slightly above the surface of the shoulder.

As in No. 24406, the handle separates above into a thumb-rest, the base of which is bound by an ornamental band, and arms which rest on the top of the vase. The thumb-rest has the form of a leaf with recurved end, and is decorated on the upper surface with two longitudinal lines. The arms, which imitate no natural form, are rounded on top and taper to beveled ends.² On the front of the handle, just beneath the thumb-rest and facing the mouth of the vase there is a lotus-flower pointing downwards.

The lower attachment of the handle, which has the form of a plaque with three convex sides, is fastened to the vase by means of four nails or rivets, two above in ear-like projections at either corner, and two in the lower part, one on each side, and terminates beneath in a simple palmette with a volute³ at either side.

The plaque serves as the background for the relief of an infant's face with full round cheeks and broad hollow nose. The eyes slant slightly upward and outward, the right eye a trifle more than the left. The eyebrows and the upper eyelids are represented plastically; pupil and iris are indicated by indentations. The hair is arranged in rows of naturalistic curls, as in a figure supposed to be Ganymede on a bronze *umbo* from Carnuntum.⁴ In the hair there is a diadem with leaf-pattern ornament, which may be compared with the wreath in the hair of a similar mask on a ewer published by Schreiber,⁵ and with the lower band of the headdress of the figure on the *umbo* above

¹ Pasqui, *op. cit.* col. 499. The pitchers found on top of the table (24407) were similar to this, but neither was identical, if Pasqui's statement (col. 478) that their handles were ornamented each with a mask of a bacchante is correct.

² Cf. 24406.

³ Cf. Schreiber, *Alexand. Toreutik*, p. 377.

⁴ Muensterberg, *Oest. Jahreshefte*, vi, plate 4.

⁵ *Alexand. Toreutik*, p. 379, No. 161 a, "Kindermaske mit Blätterkranz im Haar."

mentioned. Its presence is in accordance with the Attic custom as exemplified in various Attic grave-stelae.¹ This band serves also as a transitional motive between the mask and the back of the handle, as may be seen more clearly in the handle of a bronze vase in Karlsruhe.²

The ornamentation of the back of the handle divides at the lower end above the attachment into three spreading leaf ends.³ At the top there is a spray of three berries and two groups of three leaves each, probably of the laurel, pointing downward.⁴

Immediately beneath the laurel-spray there is a bird with long beak pointed upward⁵ obliquely to the right, high pointed wing and long legs. It is the bird of the silver cup, No. 13 of the Boscoreale treasure,⁶ and is probably to be regarded as a heron,⁷ or a stork.

Height (extreme), m. 0.167 (= 6.57 in.); height of body of vase, m. 0.128 (= 5.04 in.); height of neck, m. 0.035 (= 1.37 in.). Diameter, m. 0.109 (= 4.29 in.); diameter of base, m. 0.057 (= 2.24 in.); diameter of neck in center, m. 0.0515 (= 2.02 in.). Thickness (average of neck), about m. 0.0035. Height of handle above body of vase, m. 0.042 (= 1.65 in.).

BRONZE PITCHER. 24409. [PLATES CXLV-CXLVII.]

Pitcher or ewer⁸ found in a bedroom (*cubiculum* L) of Villa I, lying on the floor.⁹ It is in poor condition. One side is not quite complete, having been restored from fragments. The sides are corroded through, and the entire vase is heavily oxidized in dark green and blue. Handle and vase were cast separately.

The rather full body, with the greatest diameter at about half the height, passes to shoulder and wide neck by a continuous concave curve. There is a low base, the underside of which is ornamented with concentric circles turned on a lathe. The wide horizontal lip is ornamented near the outer edge with a narrow band which has a groove at either side, and near the inner edge with a single groove. On the inside of the mouth near the top there is a slight encircling ridge or seam.

¹ E. g., Conze, *Die attischen Grabreliefs*, ii, plate 161.

² Schumacher, *Beschreibung d. Samml. antiker Bronsen*, No. 611, plate xi. 11.

³ Cf. Schreiber, *Alexand. Toreutik*, pp. 376 ff.

⁴ Similar motive but different plant, Schreiber, *op. cit.* p. 345, (fig. 84 β). Cf. *ibid.* p. 371, No. 145 β. "Lorbeerzweig mit Früchten," and the silver vase from Hildesheim, Pernice and Winter, *Hildesheimer Silberfund*, plate 9.

⁵ Cf. the bronze figurine in Cologne, Reinach, *Rép. de la stat.* Vol. iii. p. 224, No. 4.

⁶ Villefosse, *op. cit.*

⁷ Zahn, in *Priene*, p. 417, note.

⁸ "Grande vaso da mescere con collo a tronco di cono e con ansa fusa nella cui estremità inferiore sono rappresentati a basso rilievo due galli combattenti." Pasqui, *op. cit.* col. 433. b.; fig. 25 (col. 432).

⁹ "Poco distante dall'angolo destro della porta," Pasqui, *ibid.*

The upper part of the handle has at either side a volute and a long-beaked bird's head which is attached to the outer vertical edge of the lip, and, in the center, a thumb-rest consisting of a leaf with recurved end terminating in a small knob. The leaf is, as it were, held in place by an ornamented transverse band.

The use of birds' heads, as a transitional motive between handle and mouth, occurs very frequently in metal vases of the Roman period, and occasionally in other materials.¹ The examples which were known up to the year 1894 may be found collected in Schreiber's *Alexandrinische Toreutik*. The list there given does not include any specimens from Greece or the eastern part of the Roman Empire, with the exception of two pieces in the Egyptian Museum of the Vatican,² nor any from definitely ascertained pre-Roman strata. A number of examples in bronze and terra-cotta have since been found in Priene³ and Pergamon,⁴ but there does not appear to be sufficient external evidence to establish for them a date prior to the end of the Attalid kingdom. However, it has been shown by Schreiber in the above mentioned work that, whatever the date of the actual vases with the motive in question may be, the majority of the types of shape and decoration are Greek of the Hellenistic period, that the most important center of manufacture was probably Alexandria, and that it is reasonable to attribute to the art of that city, which was strongly influenced by the naturalistic tendency of Egyptian decoration, the formation of this inorganic and un-Hellenic method of attachment.⁵

The handle widens at its lower end, forming a sort of plaque for attachment with two convex sides meeting beneath in a simple palmette between volutes. On this plaque is a relief of two game-cocks confronting each other, as if about to fight. They stand on a ledge which juts out sharply from the background. The treatment of the relief is freely naturalistic, as in a figurine from the Athenian Acropolis,⁶ while the group is similar to that on a *nestoris* from South Italy,⁷ and a bronze handle of advanced archaic style in the Forman collection.⁸

Just above the heads of the fowls are two objects which look like feathers crossing each other, but are perhaps rather to be regarded

¹ Cf. Schreiber, *Alexand. Toreutik*, p. 382; *Jahrb. xix, Ans.* p. 56, No. 47, fig. 12.

² P. 438.

³ *Priene*, pp. 282 (fig. 295), 386 (fig. 490).

⁴ Conze, *Abhandl. Berl. Akad.* 1902, p. 10, n. 1.

⁵ Cf. von Bissing, *Jahrb. XVIII* (1903), *Ans.* p. 146.

⁶ De Ridder, *Cat. des bronzes de l'Acropole*, No. 539, fig. 176 (= Reinach, *Rép. de la stat.* Vol. ii, p. 775, No. 5).

⁷ Mayer, *Roem. Mitteil.* XII (1897), p. 227, fig. 14, p. 210.

⁸ Reinach, *op. cit.* Vol. iii, p. 225, No. 2. Cf. also Richardson, *Am. Jour. of Archaeol.* II (1898), pp. 199. f., plate vi.

as palm-branches, which are used so freely as a decorative motive in Pompeian frescoes that no special allusion need be sought in order to account for their presence here. There was an approximately similar representation of a single palm-branch on the handle of a silver casserole found near Zürich.¹

The back of the handle, which has fine beading down each edge, ends in appearance, though not in reality, in a volute at either side with a recurved leaf between them, a repetition on a smaller scale of the terminal motives at the top. Volutes and leaf form the upper boundary of the attachment-plaque.

The space between the transverse band at the top and the recurved leaf at the bottom is occupied by three designs in relief, namely, a mask with a garland above and a basket beneath. The mask, which faces to left, has the deep set eyes and strong masculine though beardless profile of a Hellenistic portrait. The head is represented as wearing a sort of cap with puffed sides, beneath which the hair falls in curls at the back.² The central portion of the garland hangs in a half-circle from two points just beneath the transverse band, while the long ends reach nearly down to the mask.³ About in the center of the space enclosed by garland and mask there is a bit of incrustation which may conceal some small object. Beneath the mask the shallow wicker basket has, along the top, a row of dots, perhaps representing fruit,⁴ perhaps merely ornamental,⁵ and, at either side, a dependent streamer terminating in a ball,⁶ probably originally inlaid with silver, which has disappeared. Above the basket there were two smaller balls.

Vases of this style are numerous represented in the Naples Museum, as may be seen from the list given by Schreiber,⁷ and are found occasionally outside of Campania. There is an example from Boscoreale in Berlin.⁸ From the same site comes a vase of similar shape, but without thumb-rest or ornament.⁹ A terra-cotta vase with no thumb-rest, but with a transverse band on the handle, was found at Priene.¹⁰ According to Schreiber,¹¹ vases and handles of the same

¹ Schreiber, *op. cit.* p. 319, No. 9, a, fig. 61.

² Cf. Schreiber, *op. cit.* p. 349, No. 86, a) (portrait bust), p. 357, No. 107, β) (mask with cap).

³ For similar position and arrangement, cf. Schreiber, *op. cit.* p. 345, fig. 86, β); cf. also *ibid.* p. 467.

⁴ Cf. Reinach, *Rép. de la stat.* i, p. 34, plate 155.

⁵ Cf. Zahn, *Die schönsten Ornamente, etc.* Vol. ii, plate 70.

⁶ Cf. Schreiber, *Alexand. Toreutik*, p. 351, No. 93 β.

⁷ *Alexand. Toreutik*, pp. 344 ff.

⁸ *Jahrbuch*, xv, *Ans.* pp. 194 ff., fig. 24 (Pernice).

⁹ *Ibid.* p. 194.

¹⁰ *Priene*, pp. 421 f., No. 58.

¹¹ *Alexand. Toreutik*, p. 433.

shape, but without the ornamentation, are found in Egyptian green-glazed ware of the Ptolemaic period.

It is uncertain for what use these large pitchers were intended. Pasqui¹ calls them "*vasi da mescere*"; Pernice² thinks they may have served to hold water. It is evident from their shape and size that they were designed to hold a considerable quantity of a liquid, which did not need to be poured in a small stream. That this liquid was water to drink or, more likely, to mix with the wine, or even a reserve supply of wine, is not improbable.

Total height, m. 0.316 (=12.44 in.). Height of vase without handle, m. 0.289 (=11.37 in.). Height of base, m. 0.007. Diameter, m. 0.192 (=7.55 in.). Diameter of bottom, m. 0.098 (=3.85 in.). Diameter of top, outside, m. 0.13 (=5.11 in.); inside, m. 0.093 (=3.66 in.). Thickness of sides, less than m. 0.001. Height of handle, m. 0.201 (=7.91 in.). Width of lower attachment, m. 0.06 (=2.36 in.).

Bottom cracked nearly all the way around. The handle seems to have become detached and to have been replaced.

BRONZE PITCHER OR EWER. 24403.

[PLATES CXLVIII, CXLIX.]

Large bronze vessel with one handle found in Villa I, in the room of the wine-press (P), where it lay in a heap of other vases of various kinds.³ It is in poor condition, being much broken, patched and cracked. The vase is corroded through as well as heavily oxidized in green and dark blue. The handle was cast separately.

The lower part of the vase is rounded. It has a long conical shoulder and a short round mouth-piece, which has the form of a section of an inverted cone. The bottom is flat, the lip, narrow. The body of the vase is unornamented except for a series of grooves and raised lines on the inside of the mouth.⁴

The upper attachment of the handle is formed of large birds' heads, which are joined to the outer edge of the lip, and, with the beaks, extend about half way around the lip. The mouth is indicated by a groove, the plumage by wavy lines. Eyes and ears were inlaid with silver which has now mostly disappeared. There are no volutes preceding the birds' heads. Instead of the thumb-rest, which, on vases like the preceding (24409), is sometimes the figure of an actual thumb, there is here a conventionalized long straight thumb, which rises between the birds' heads, and projects horizontally part way across the mouth of the vase. The thumb-nail is of silver.

¹ *L. c.*

² *L. c.* p. 195.

³ Pasqui, *op. cit.* col. 482.

⁴ *I. c.* just inside lip, depression, in which, fine raised line, followed by convex surface, after which raised line with groove at either side, all of which encircle the mouth.

The lower attachment looks like an inverted pear supported by a diamond-shaped body with two arms which have the form of birds' heads.¹ The lower end of the pear-shaped plaque is engraved² so as to represent a conventional lotus, which has a cross-band beneath the flower, inlaid in silver. The plaque is ornamented with oblique striations about the edge, while in the center there is a silver wreath of leaves and flowers tied with a ribbon, treated in the impressionistic manner. The birds' heads have the eyes and ears of silver. On the body from which these heads spring there is an engraved palmette-like ornament similar in appearance to that which springs from the center of the lotus flower above. At the side-angles, however, there is something like an eye indicated in the engraving. Now, if we view the attachment from the other direction, this body and the birds' heads become the head and legs of a lizard or salamander, particularly the variety of the latter called newt. It seems not unlikely that there is here an intentional mixture of motives.³

The use of the birds' heads to support the attachment-plaque is regular in this type of vases.⁴ The ornament appears in a reduced form in a specimen from Boscoreale, now in Berlin.⁵ A leaf is used for the attachment in another example from Boscoreale.⁶

On the back of the handle there is an ornament in relief consisting of a vertical stalk with ribs at either side projecting upward obliquely. This design appears to be regular here in this type of vase.⁷ At the lower end, next to the lower attachment, there is a band with vertical flutes and a ruffle at either edge. The effect is like that of a strip of cloth or paper tied to the stem. There is a somewhat similar transition motive on the above mentioned fantastic bronze handle in the Naples Museum.⁸

The purpose which these vessels served is not quite certain. From the finding place of this example, and from the fact that another one⁹ was found in a bedroom it might be inferred that they were intended to hold wine or, more likely, the water that was to be mixed with it. The use of the long projecting thumb might afford a clue, if it were

¹ An old motive in a new form. Cf. an Italic bronze handle in the British Museum, Hoernes, *Urgeschichte der Kunst in Europa*, p. 416, plate ix, No. 2, and a gold ornament in the Treasure from Aegina, Evans, *Journal of Hellenic Studies*, xiii, pp. 197 ff., fig. 2a (p. 197).

² In the model before casting.

³ For an example of fanciful mixture of motives, cf. the bronze handle, Roux, *op. cit.* Vol. vii, plate 98 (= *Museo Borbonico*, Vol. ix, plate 30).

⁴ Cf. Schreiber, *Alexand. Toreutik*, p. 369, and the example in Field Museum, No. 158 of Tarbell's *Catalogue of Bronzes*.

⁵ Pernice, *Jahrbuch xv, Ans.* p. 189, fig. 16.

⁶ Pasqui, *op. cit.* col. 432, fig. 24.

⁷ Cf. Schreiber, *Alexand. Toreutik*, p. 369.

⁸ Roux, *op. cit.* Vol. vii, plate 98 (= *Mus. Bor.* ix. 30).

⁹ Pasqui, *op. cit.* col. 432, fig. 24.

itself more certainly understood. Pernice thinks¹ that a dipper was suspended from the thumb. In this piece, however, the thumb is not well adapted for that purpose, being slightly rounded on top; in others it is, according to Schreiber,² bent sharply inward. It seems more likely, inasmuch as the vase when full must have been heavy, that the handle is intended for two hands: while one hand held the upright part, the other grasped the thumb in order the better to manage the flow of the stream.

Height (extreme), m. 0.327 (=12.87 in.). Height of vase without handle, m. 0.306 (=12.04 in.). Diameter, m. 0.317 (=12.47 in.); of bottom, m. 0.168 (=6.61 in.); of neck, m. 0.134×0.145 (axis of handle); of top (outside), average, m. 0.187 (=7.36 in.); of orifice, m. 0.122×0.135 (axis of handle). Thickness of sides, about m. 0.001+. Thickness of lip, m. 0.004–0.005, except in one or two patches (0.0025–0.004), which are from another vase. Height of handle, m. 0.266 (=10.47 in.). Width of lower attachment (pear-shaped plaque), m. 0.076.

Stem of handle cracked through at commencement of upper part.

SILVER PITCHER. 24668. [PLATES CL-CLIII.]

This pitcher or jar of silver, as well as the terra-cotta bowls (Nos. 24669, 24670) and three of the frescoes (Nos. 24671, 24672, 24673), was found in a villa not far away from Villa I.³

It is poorly preserved. The mouth is put together from four pieces, one of which seems to be from another vase, the body from five or more. The sides are corroded through in at least three places, and all the fragments are oxidized throughout. The vase is cast, the handle separately.

The body of the vase, which is nearly globular and is ornamented with shallow wavy grooves⁴ running up and down, rests upon a low base-ring. The bottom is flat, but there is in the center a slight circular depression, which is itself slightly indented in the middle. There is a short neck, which is not sharply defined, and a flaring lip. On the inner edge of the lip there appears to be an encircling bead-ornament; on the outer edge there is a leaf-pattern, and between the two there are two fine raised encircling lines. The outer under side of the lip is also ornamented, but here there are slight differences in the pieces of which the lip is at present composed.⁵

¹ *Jahrbuch*, xv, *Anz.* p. 189.

² *Alexand. Toreutik*, p. 369.

³ This group of objects entered the Museum in October, 1903.

⁴ As in the silver pitcher, Schreiber, *Alexand. Toreutik*, p. 333, No. 49, which would seem to be similar in shape. Cf. *ibid.* pp. 453 f., n. 75, and the inside of the Ara Pacis. A silver rhyton from Tuche-el-Karamus, Egypt, belonging to the Ptolemaic period, has straight horizontal grooves. *Jahrb.* xxi, *Anz.* p. 138, fig. 8.

⁵ 1. *i. e.* 1. oblique wavy hatching. 2. narrow leaf-pattern with band of dots beneath. 3. uncertain. 4. (handle-piece) covered with mending material.

The handle terminates above in a conventionalized lotus, of which the side-petals have the form of volutes, while the middle petal is a thick recurved leaf which serves as a thumb-rest. The upper side of the volutes is ornamented with a rosette consisting of a large central dot surrounded by eight smaller dots.¹ The spaces between volutes and lip are filled in by means of a bird's head with long beak. At the base of the lotus there is a single horizontal row of beading, which serves to separate the upper part of the handle from the ornaments on the back.

The lower attachment of the handle is a plaque of ovate outline, ornamented with a relief-mask of Medusa. Her features are coldly beautiful, with large staring eyes. The iris is indicated by an engraved circle, the pupil by a tiny indentation. From the crown of the head rise wings, while beneath them long snaky tresses extend to both sides. A portion of heavy serpent body is conspicuous above the forehead at either side, an exaggeration of an effect which may be seen already in the Medusa Rondanini.²

The back of the handle appears to part just above the top of the plaque to form the spreading side-petals of a lotus flower. The space between the petals is filled with an elongated heart-shaped ornament, for which there is an analogy on an Attic grave stelè published by Conze,³ and on the early Ionic capital from Neandria.⁴

The principal decoration of the back of the handle is in the upper part just beneath the transverse band. Here there is a narrow ledge on which stands, at the left, a round altar with flame,⁵ and near by, at the right, an object which has fluted sides and conical top, and is represented as about a third again as high as the altar. Like the altar, it has a molded base and cornice. The oxidation which covers the roof is perforated so that the latter resembles a pyramid of balls. On the whole the object looks rather like a building as, for example, a small round temple or shrine, but the lack of door or window is a difficulty. On the handle of a pitcher from Bazzano there is a small shrine with similar roof.⁶

In the free space between the above mentioned ledge and the top of the lower attachment there is a thyrsus with a large ribbon tied to the shaft.⁷

¹ Cf. silver Centaur vase from Pompeii, Zahn, *Die schoensten Ornamente, etc.*, Vol. iii, plate 28.

² Friederichs-Wolters, *Gipsabgüsse antiker Bildwerke*, No. 1597. Cf. Roscher, *Lexikon d. Myth.* I, 2, p. 1723. For a closer analogy cf. Reinach, *Ant. du Bosph. cimmérien*, plate 75, No. 7 (terra-cotta mask).

³ *Die attischen Grabreliefs*, Vol. i, No. 453, plate 107.

⁴ Perrot and Chipiez, *Histoire de l'art*, Vol. vii, p. 621, fig. 275.

⁵ Cf. Schreiber, *Alexand. Toreutik*, p. 321, No. 13, β).

⁶ "Aedicula mit kuppelartigem Dach," Schreiber, *Alexand. Toreutik*, p. 356, No. 105, α; cf. p. 453.

⁷ Cf. the thyrsus on a silver cup from Hildesheim, Pernice and Winter, *Hildesheimer Silberfund*, plate 14, No. 1, and on the handle of a silver casserole, Schreiber, *Alexand. Toreutik*, p. 315, No. 1, β). A thyrsus represented in a mosaic of the *Casa del Fauno*, Pompeii, has a green shaft with red ribbon, and a yellow cone with green leaves (Nicolini, *Casa e Monumenti*, Vol. i).

Height (extreme), m. 0.134 (=5.27 in.). Height of vase without handle, m. 0.122 (=4.8 in.). Diameter, m. 0.129 (=5.07 in.). Diameter of bottom, m. 0.077 (=3.03 in.). Width of depression on under side of bottom, m. 0.019. Diameter of top (outside), m. 0.096 (=3.77 in.); inside, m. 0.08 (=3.14 in.). Diameter of neck (outside), m. 0.081 \times 0.077. Thickness of walls, uncertain, perhaps m. 0.002—0.003. Height of handle, 0.094 (=3.7 in.). Lower attachment, m. 0.047 (height) \times 0.036 (width).

GLASS

GLASS PITCHER. 24582. [PLATE CLIV.]

Small pitcher of thin, pale yellow glass, found in Villa I, in one of the rooms supposed to have been occupied by the servants.¹

It is in good condition except for a hole² obliquely beneath the handle. One side of the mouth is bent in.

The body, which is nearly globular in form, rests upon a plain slightly concave bottom without base-ring, and, on the upper side, passes easily into the rather long round neck, which is straight to near the top, where it becomes flaring. The mouth is trefoil with molded lip, which is rolled inward at the upper edge.

The handle is flat, with a shallow vertical groove on the inside and a deep groove on the outside. It was made separately, and, when in a soft state, bent into a fold at the top to form a thumb-rest. A long narrow string of glass, remaining after the attachment with the top, was turned back over the thumb-rest, which is thus, in part, of four thicknesses, and down the back of the handle near to its lower end.

Though the chief center of the glass industry throughout antiquity was Egypt, from which country it was, before the end of the Roman republic, imported in large quantities into Italy,³ there were also factories in Italy, particularly in Campania, where the sands between Cumæ and Liternum were found to be useful in the production of clear, transparent glass,⁴ and by the first century A. D. it had come into common domestic use and had become very cheap.⁵ Of such household ware this pitcher is a specimen.

It is not certain just what purpose such pitchers served, but at the present time small glass pitchers of similar shape are in common use in Italy as containers of oil or vinegar for the table.

Height, m. 0.135 (= 5.31 in.). Height of body, m. 0.125 (= 4.92 in.). Diameter, m. 0.089 (= 3.5 in.). Diameter of bottom, about m. 0.037 (= 1.45 in.). Diameter of neck (smallest), m. 0.0315 (= 1.24 in.). Height of handle, m. 0.074 (= 2.91 in.). Width of handle (least), m. 0.011 (= 0.43 in.). Thickness of glass, about $\frac{1}{4}$ mm. below break, and about $\frac{1}{2}$ mm. above (estimated).

¹ Pasqui, *M. A. L.* vii, col. 496: "presso l'angolo a sinistra della parete di fondo a piè del letto posava un oinochoe di vetro chiaro con corpo a bulla e collo cilindrico" (fig. 67).

² M. 0.037X0.018. Piece lost.

³ Cf. Cicero, *pro Rab. Post.* 14.

⁴ Pliny, *Hist. Nat.* xxxvi. 26 (66). Deville, *Hist. de l'art de la verrerie dans l'antiquité*, p. 18.

⁵ Strabo, xvi, p. 758.

BLUE GLASS PITCHER. 24581. [PLATE CLV.]

This pitcher, which resembles the vases of the form called 'askos,' appears to have been found in Villa I, in a cupboard which was in a room of the second story (*Camera d*).¹

The vase is in fairly good condition, but there is a small hole² in front, and the iridescent dark blue surface has flaked off in many places, leaving a whitish surface.³ Vase and handle are cast separately. Owing to the thinness of the glass the vase is extremely light.

The body, which vaguely recalls the form of some animal, *e.g.* a duck or a snail, is somewhat convex on the under side, except in front, where there is a shallow concavity, and is high and rounded on top. The wide neck which is almost at right angles to the back, and in front forms with the body a slender S-shaped curve, tapers slightly toward the top, but becomes somewhat flaring near the trefoil mouth. The lip is rounded, with a redundant edge of glass folded down on the inside.

The handle, though made of a single piece of ductile glass, is folded so as to look like a straight strip fastened to an upright at either end. The long string of glass remaining after the formation of the front of the handle is brought back over the top nearly to the rear end. The portion of the handle which serves as grip has a wide deep groove on the upper side and a small shallow groove underneath.

A glass pitcher of similar shape, but with base, fluted sides, round mouth and arched handle, was found at Pompeii.⁴ This form is substantially the same as that of a black-figured askos from Licodia Eubea,⁵ and of a still older vase in black monochrome ware from Sybaris.⁶ They are perhaps derived from imitations of the shape of a duck.⁷ Another form with similar body, but with longer neck and straight handle set at a higher angle, is also found in Pompeian glass ware.⁸ This form with long neck is also of frequent occurrence in bronzes from Roman sites, particularly in pitchers with high curved handles,

¹ Pasqui, *M. A. L.* vii, col. 516: "quindi nell' fondo dell' armadio era posato un vaso di vetro turchino, in forma di askos con bocca rotonda e con ansa ad arco, che lo attraversava superiormente in tutta la sua lunghezza." Unless a different vase is here referred to, the description of mouth and handle is not quite accurate.

² M. 0.015X0.014. The piece is missing. The adjoining piece (m. 0.011X0.014), which is also broken out, is now inside the vase.

³ It is perhaps more accurate to say that a portion of surface becomes white and then flakes off, leaving the blue underneath exposed, whereupon the same process is repeated. This gradual disintegration is constantly going on.

⁴ Nicolini, *Casa e Monumenti*, I. *Casa di M. Lucrezio*, p. 21, plate 1, No. 15.

⁵ *Roem. Mitteil.* xiii, p. 331, fig. 41.

⁶ Mayer, *Jahrb.* xxii (1907), p. 207, fig. 2.

⁷ Mayer, *l. c.* p. 209.

⁸ Nicolini, *op. cit.* II. *Descrizione Generale*, plate 43; *L'Arte in Pompei*, plate 26 (blue glass).

thumb-rest and ornamentation of Roman-Hellenistic style.¹ It is probably derived from the wine-skin,² which it strikingly resembles.³

The purpose which these vases served is not certain, but that the bronze vases above mentioned were used as wine-pitchers is a probable conjecture.⁴

Height, m. 0.113 (=4.44 in.). Length, m. 0.146 (5.74 in.). Width, m. 0.105 (=4.13 in.). Mouth, m. 0.043 (width) × 0.0475. Length of handle (extreme), m. 0.082; over top, m. 0.069. Width of handle (least), m. 0.0095. Thickness of glass at break, less than $\frac{1}{2}$ mm. (estimated).

¹ Examples among the reproductions in Field Museum, Nos. 24044, 24048, 24054, 24056, 24060. Cf. Roux, *op. cit.* Vol. vii, plate 76.

² Pernice, *Jahrb.* xv, *Ans.* p. 185.

³ Cf. the specimen with bronze statuette of Silenus, Roux, *op. cit.* Vol. vi, plate 65.

⁴ Pernice, *l. c.* Cf. also Mayer (*l. c.* p. 209), who thinks that the early askoi were attached to a cord and used to draw water.

TERRA-COTTA.

BOWL OF TERRA SIGILLATA. 24669. [PLATES CLVI-CLVIII.]

This bowl of red terra-cotta and the similar bowl, No. 24670, were found in the villa from which came the silver pitcher, No. 24668, and the frescoes, Nos. 24671-24673.

Except for a few places where the glaze has been slightly abraded, it is in perfect condition and as though new.

The bowl, which rests on a small low base-ring, is shaped something like a shallow calyx with convex bottom, straight sides sloping slightly outward to within a short distance of the top, where they become sharply convex.

From the concentric rings of the bottom to the triple band of hatching at the top, almost the entire surface is covered with decoration arranged in bands or zones, the widest of which covers the convexity of the bottom, while the next in width is on the side. The lower zone consists of eight panels, in which four subjects are treated, two identical panels placed on opposite sides of the vase being given to each. They are separated by straight twisted stalks, which terminate in rosettes. In four of the panels there are medallions, which are ornamented with reliefs representing a winged Cupid. There are two types, one a nude figure moving to right, though the head is in full face, with right arm outstretched, the other with scarf over left shoulder, moving to left, and holding some indistinct object in his outstretched arm. In the corners outside the medallions there is a U-shaped stem ending in a leaf. Two panels, slightly shorter than those with the medallions, are divided by a horizontal zigzag line terminating in rosettes into two unequal portions. In the narrower upper part a running dog and a crouching hare face a tree or shrub. The center of the lower part is occupied by three rows of slightly overlapping arrow-points¹ arranged in the form of a truncated cone, which might be completed, if the shrub of the upper portion should be added. The corners which remain at the ends are filled with parallel zigzag lines. The two remaining panels, which are slightly smaller than the others, are occupied each by a bunch of flower-stalks fastened together at the center and arranged so as to fill four triangles, which are formed by diagonal zigzag lines.

¹ So Déchelette, *La céramique de la Gaule romaine*, Vol. i, p. 70 ("pointes de flèches imbriquées"). They look rather like leaves or small shrubs.

The upper of the two principal zones is decorated with a conventionalized vegetable spray, from either side of which spring spirals terminating within in a four-leaved rosette. The field between the spirals contains alternately a similar rosette and a branch, which also springs from the main stem and bears at the end two knobs representing berries or fruit.

A little to the right of the center of the portion of the zone shown in the photograph (Plate CLVII) two of the upper scrolls are separated by a sharp angle rather than by the usual broad curve above the lower scroll. This somewhat awkward arrangement was necessitated by the fact that the circumference contained the design a fraction more than a whole number of times.

Excepting the rosettes, which are made with a punch, this band, as is evident from slight inequalities, is traced by hand. Cf Déchelette, *op. cit.* Vol. i, p. 70.

Between these zones there is a plain convex molding with a row of beading at either side. Above them there is a narrow angular molding, which is ornamented on each surface with oblique hatching. The wider convex part of the bowl which follows is also covered with similar hatching. The rounded lip is undecorated.

On the inside, just beneath the lip, there is a convex surface corresponding to the hatched convex band on the outside. In the center of the bottom there is the impression of a stamp, consisting of a small indented circle, within which in raised letters is the name of the maker VITALIS. The stamp is encircled by a broad band consisting of minute indentations, which appear to have been caused by roughness of the surface on which the bowl was supported during the process of firing. Beyond there are three pairs of fine encircling grooves imperfectly executed.

Though the name of the potter Vitalis has been found on other vases of Italian provenance, it has been shown by the excavations and researches of comparatively recent years that the place of fabrication of his wares was in the south of France, at Graufenesque (Dept. of Aveyron), the ancient Condatomagus. From the extensive remains of potteries which have been found there it is evident that the industry was most flourishing in the first century A. D., and from the considerable number of Gallic stamps found in Italy it is plain that this ware was then competing for the Italian market.

In Italy the red-glaze molded vases had been manufactured for over two centuries, particularly at Arretium (the modern Arezzo) whence the name 'Arretine,' which has been applied to all similar fabrics, though now it is usual to limit its use to the vases of Arretium, while the ware in general is called *terra sigillata*.

The vases of Italian fabric differed from the Gallo-Roman chiefly in that the color was a less deep red and that there was a preference

for figures, whereas other forms of decoration were preferred north of the Alps.¹

Where the ware was first made has not yet been definitely determined, but the chief centers of production before the establishment of the potteries at Arezzo were in Asia Minor and southern Russia.²

Height, m. 0.085 (=3.34 in.). Diameter, m. 0.199 (=7.83 in.). Thickness at top, m. 0.005 (=0.19 in.). Height of base, m. 0.005. Diameter of base, m. 0.06. Diameter of stamp, m. 0.02.

Form. Substantially the same with Dragendorff, *Bonner Jahrb.* nos. 96/97, Plate II, No. 29.

Inscription. Copy and photograph (Plate CLVIII). Length, m. 0.019. Height of letters (average), about m. 0.003. In an oblong shallow impression the ends of which are formed by the depressed encircling ring of the stamp. Height of impression, m. 0.004. The letters are in relief.

Upper part of space between first and second letters, not impressed, hence only lower part and right side of I is distinct. T has left side of cross-bar flattened. A has no cross-bar.

Last four letters, plainer than the others. There is a tendency to emphasize the ends of the letters.

C. I. L. XV. 5765a, XIII. iii. 1. 10010, 2062. Déchelette, *op. cit.* Vol. I, pp. 57, 110; Dragendorff, *Bonner Jahrb.*, No. 99, pp. 161 ff.; Lehner, *Die Einzelfunde von Novaesium*, *ibid.* nos. 111/112, p. 347.

BOWL OF TERRA SIGILLATA. 24670. [PLATES CLIX-CLXI].

Bowl of red terra-cotta from the same villa as the preceding vase, No. 24669.

It is in perfect condition and as though new.

This bowl, though larger than the other, resembles it closely in shape, and is generally similar in decoration. It has a larger base-ring, the concentric rings on the bottom are somewhat different, and the lower of the two wide ornamental zones is narrower.

This same zone is divided into fourteen panels, of which seven are wider than the others, arranged alternately. The narrower panels are enclosed between two upright twisted stalks, at the lower end of which there is a rosette from which a volute projects into the adjoining panel. The interior is divided by twisted diagonal stalks into four triangles, which are occupied by the ends of a bundle of twisted stalks held together at the center. The motive is like that seen in the corresponding zone of the other bowl (No. 24669), but is simpler. The decoration of the wide panels consists of a segment of a circle

¹ Cf. Déchelette, *op. cit.* Vol. i, p. 66.

² Dragendorff, *Die Reste d. terra sigillata Industrie in Griechenland, Kleinasien, Südrussland u. Aegypten*, *Bonner Jahrb.* No. 101, pp. 140 ff.

opening upward. Its lower border is formed of a row of arrow-heads, while the interior is filled with a branch which begins as a plain stem in the upper right corner, but soon parts into four branches, of which the outer two terminate in a flower, the others in a leaf and some kind of fruit. From the fact that the decoration of the side panels is not always at quite the same distance from the smaller panels, it is probable that the pattern was impressed with stamps rather than with a roller. The lower edge of the design is marked by a narrow plain band imperfectly carried out. On the upper side there is a row of beading, which serves as a border.

The somewhat narrower zone which encircles the side consists of alternating short and long panels. In each of the former there is a many-leaved rosette; in the latter, two oblong conventionalized lotus flowers placed horizontally end to end with a ragged palmette at either side of the connecting stem.¹ The zone is bordered above and below by single rows of beading.

Between the wide ornamented zones there is a narrow plain convex band. Above the upper zone there are three bands, the first of which is narrow and flat, the second broad and convex, the third, which is just at the beginning of the lip, depressed and very narrow. All are ornamented with slightly oblique fine lines.

In the interior there is, near the top, a narrow raised ring and, beneath it, a convex surface. Otherwise the inside is plain except for the stamp, which consists of a rather large impressed ring occupying the middle of the bottom and containing, about in the center, an inscription in very small letters. The first few letters are obscure, owing to the fact that this part of the inscription was impressed twice. It seems to read OF \equiv VR \equiv II, of(*ficina*) \equiv ur \equiv i, 'Establishment of —urius'.

The partial illegibility of the inscription makes the attribution of the vase uncertain. However, the shape, the glaze and the system of decoration render extremely probable the supposition that it also is an example of the ware of Graufenesque,² although the final letters —VR \equiv II do not occur in the lists of Dragendorff³ and Déchelette.⁴

As compared with the vase of Vitalis the details of ornament are somewhat less neatly executed.

Height, m. 0.095 (=3.74 in.). Diameter, m. 0.215 (=8.46 in.). Thickness at lip, m. 0.004 (=0.15 in.). Height of base, m. 0.008. Diameter of base, m. 0.075. Diameter of circle of stamp, m. 0.035.

¹ Owing to lack of space one panel contains only a single lotus, but has two double palmettes with a rosette between them.

² Cf. on No. 24669.

³ *Bonner Jahrb.* nos. 96/97, 99.

⁴ *Op. cit.*

Form. Substantially the same with Dragendorff, *Bonner Jahrb.*, nos. 96/97, Plate II, No. 29.

Inscription. Copy and photographic enlargement (Plate CLXI). Length, m. 0.014. Height of letters, about m. 0.002. In a deep oblong impression, the length of which is m. 0.0175, the width, m. 0.003. The second impression of the first part was a little above and to the left of the first impression. The lower part of the second impression is deep, but the surface rises gradually toward the top and toward the right. The letters are in relief.

OF SVR II

The first letter is fairly clear in the second impression, and the lower part is also visible in the first impression. Next at the right an upright hasta I is clear. The side bars which make it an F are but faintly visible. The last four letters VR II are plain. Between F and V there are faint or doubtful traces of one or two letters. A partial line close to the left hasta of V, and parallel to it, seems to be joined near the top by a downward stroke to left. The $\Lambda (= A)$, which would thus be formed, is, however, very doubtful, as the left hasta, when magnified, does not look like an intentional line. It seems more likely that the right hasta is a second impression of the left side of V. Close to the F, on the right, there is a very faint S, which seems to be a letter, especially as there is a scarcely visible parallel to it at its right, which would be the first impression. The inscription would then read (1) OFSAVR II, or, if the S be illusory, (2) OFAVR II (cf. *AR II C. I. L. XIII*, iii. 1. 10009, No. 41 a² from Graufenesque, Déchelette, *op. cit.* Vol. I, p. 82, or (3) OFSVR II (cf. *C. I. L. XIII*, iii. 1. 10010, No. 3053, OF.SVR II, from Tongern). The last is preferable, but it seems somewhat strange that the S should be crowded so far to the left.

STONE

HAND-MILL. 31726, 1, 2. [PLATE CLXII.]

Small stone mill found in Villa I.¹

The mill is well preserved except that the handle is broken out and the cross-bar of the upper part defective, these parts being of iron. The stone is a gray lava, probably from Mount Vesuvius.²

In the construction two pieces of this material, forming the upper and lower mill-stones, were employed. The lower stone, which is somewhat wider than the other, has on its upper side the form of a low cone, in the top of which there is a shallow depression³ where the standard which supported the upper stone turned to and fro. The upper stone, which has a round hole in the center, is concave on both sides. The lower concavity, which extends quite to the edge, fits over the conical top of the lower stone, and forms with it the grinding surfaces; the upper concavity serves as a hopper. The hole in the middle was crossed by an iron bar, the center of which, now missing, must have held the shaft that played in the above mentioned depression. The manipulation of the mill was facilitated by means of a handle which was inserted into a rectangular hole in the side of the upper stone. The substances ground fell out over the sides of the lower stone.

This is the ordinary Roman hand-mill, examples of which occur as early as the middle of the second century B. C.⁴ It is an improvement of a type still found in the Levant, consisting of two flat stones of which the upper has a hole in the center, and is provided with a handle at the side.⁵

Height, m. 0.09 (lower part)+0.135 (upper part) = 0.225 (= 8.85 in.). Diameter of bottom, about m. 0.38 (= 14.96 in.). Diameter of top, m. 0.34 (= 13.38 in.). Diameter of hole in center of upper stone, m. 0.095. Height of edges of same hole, m. 0.025. Iron bar which crossed it, m. 0.027×0.015; length of stub remaining, m. 0.03. Hole for handle, m. 0.068×0.045.

Lead was employed to hold the inserted iron parts in place.

¹ A similar, but not identical mill was found in Room X. Pasqui, *l. c.* col. 491, col. 535, No. 139.

² Cf. Pasqui, *l. c.* and Mau, *Röm. Mitteil.* IV (1889), p. 296.

³ Diameter, m. 0.06.

⁴ Two specimens from the Roman camp before Numantia, Schulten, *Jahrb. xxii. Ans.* p. 477.

⁵ Bluemner, *Tech. u. Term.* Vol. i, p. 26, quoting Tournefort, *Voyage du Levant*, i, p. 402.

MILL. 31699, 1, 2. [PLATE CLXII.]

Found in Villa I, in the excavations of 1898.¹

It is well preserved, except that such portions as were of wood or iron are missing. There was also a basis of masonry, which is not now with the mill. The stone is a gray lava.

As at present installed, the mill consists of three pieces, two of which are of stone, the third of lead, but it is necessary to supply in imagination the missing parts, in order that the manner of operation may be intelligible. The lower stone, called from its resemblance to the conical tops of the goals in the race-course, the *meta*, was sunk to the height indicated by the discoloration, in the solid basis above mentioned. The top has the form of a cone truncated near the apex. Here there is a vertical hole with rectangular sides, in which an upright post was formerly inserted. About the edges of the opening, on top of the *meta*, there is lead, which was run for the purpose of holding the post in position. The upper stone, somewhat like an hour-glass in shape, is hollowed out within in a manner corresponding to its exterior form. The interior of the lower half forms the upper grinding surface, the upper part served as a hopper — whence the name *catillus*, applied to the entire stone. On the outside, where the diameter is smallest, there are, on opposite sides, rectangular projections or shoulders, with a rectangular hole in the face, and a round hole extending horizontally through both sides. The former hole received the stout wooden bars, by means of which the stone was turned, while the round hole held the pin, which passed through and fastened the end of the bar. A raised band about the center suggests that the two parts of the *catillus* may at some time have been separate pieces.

As the heavy upper stone would have been turned with difficulty, had it rested directly on the *meta*, the operation was effected by means of a frame, which held it suspended from a vertical pin fastened into the top of the upright post above mentioned. In a relief in the Vatican² this frame is represented as consisting of a thick rectangular wooden bar, extending across the top of the *catillus*, and attached to the handles by means of curved pieces of similar material and size extending down the sides.³ In the mill in Field Museum, however, the cross-bar at the top and the side-pieces would seem to have been made of iron, probably a single piece, as the sockets in the edges above the shoulders are too small to hold a wooden frame of sufficient strength.

¹ *Notizie degli Scavi*, 1899, p. 16.

² Cited by Bluemner, *Tech. u. Term.* I, p. 44 and Mau-Kelsey, *Pompeii* (2d ed.), p. 390, fig. 222.

³ Cf. restored section, Mau-Kelsey, *op. cit.* p. 389, fig. 221.

Of course the iron cross-bar will have had a hole in the center, corresponding to the pin in the top of the upright, about which the entire *catillus* revolved.

On the side of the upper stone, beneath one of the shoulders, are the letters PAA, that is PMA, perhaps the mark of the maker.

The third piece of the mill, the large leaden ring in the bottom of the case, served to catch the flour as it fell from between the stones, and stood originally at the level indicated by the change in the color of the lower stone, forming the top of the basis of masonry, in which that stone was imbedded.

The mills of this form are very plentiful in Pompeii,¹ and probably represent the ordinary Roman type.

The motive power was supplied by slaves or by quadrupeds. Mills in which the shaft of the *catillus* was connected with water power are also known to have been in use among the Romans.²

Height, m. 1.07 (=42.12 in.). Height of lower stone, about m. 0.74 (=29.13 in.). Height of upper stone, m. 0.548 (=21.57 in.). Diameter of top (outside), m. 0.49 (=19.29 in.); (inside), m. 0.423 (=16.65 in.). Rectangular hole in top of lower stone: depth, m. 0.133 (=5.25 in.); sides, m. 0.078×0.075. Height of narrow part of interior of *catillus*, m. 0.13; diameter, about m. 0.095. Rectangular hole in shoulder: depth, m. 0.11; height, m. 0.085; width, m. 0.075 (and m. 0.10, 0.08, 0.073 respectively). Round holes, diameter, about m. 0.05. Lead ring: width, m. 0.155 (=6.10 in.)—0.27 (=10.62 in.); thickness, m. 0.003—0.005 (estimated).

There is no indication that the interior of the *catillus* contained a feed-plate, such as is mentioned by Bluemner, *Tech. u. Term.* I, p. 27, fig. 4.

Inscription. See plate CLXII. Cf. *C. I. L.* X, 8057, 10. Height of letters, m. 0.14. Depth, m. 0.005. They were originally painted red, of which color abundant traces remain.

¹ Mau-Kelsey, *op. cit.* p. 388. Cf. the illustration, *ibid.* p. 386, fig. 218; Molesworth, *Pompei*, p. 75. Vitruvius, x, 5.

IRON.

These implements come from the villa numbered IV in the list given above on page 154. Of their wooden handles traces remain in several instances. The iron is much rusted and is covered with accretions of small pumice-stones.

Similar implements were found in Villa I.¹ Still others exist in the Museum of Naples.

THREE HOES. 26150, 26151, 26152. [PLATE CLXIII.]

The shape is the usual Roman one.

Length of blade $7\frac{1}{4}$ in. Breadth at top $7\frac{1}{4}$ - $7\frac{1}{2}$ in.

HOE. 26153. [PLATE CLXIII.]

Length of blade $6\frac{1}{2}$ in. Breadth at top 6 in.

POINTED HOE. 26154. [PLATE CLXIV.]

Length of blade $5\frac{1}{2}$ in. Breadth at top 4 in.

TWO LARGE HOES. 26155. [PLATE CLXV.]

Rusted together.

Length of blade of each ca. 11 in. Breadth at top ca. 14 in.

MATTOCK. 26156. [PLATE CLXV.]

One end of the head is shaped like an adze, the other like a hatchet. Outside length 13 in.

HATCHET. 26157. [PLATE CLXVI.]

The edge is not parallel with the handle, but is inclined towards it. Length $7\frac{1}{2}$ in.

PICK. 26158. [PLATE CLXVI.]

Outside length 8 in.

RAKE. 26159. [PLATE CLXVI.]

There are six prongs.

Breadth $12\frac{1}{2}$ in.

¹ Monumenti Antichi, 1897, cols. 436-440.

FORK. 26160. [PLATE CLXVI.]

There are two broad flat tines.
Length 12 in.

FORK. 26161. [PLATE CLXIV.]

There are two slender round tines.
Length $17\frac{1}{2}$ in.

BILL. 26162. [PLATE CLXIV.]

This looks like a pruning instrument.
Length 9 in.

SPUD. 26163. [PLATE CLXIV.]

Length $23\frac{1}{2}$ in. Breadth at top 4 in.

SICKLE. 26164. [PLATE CLXV.]

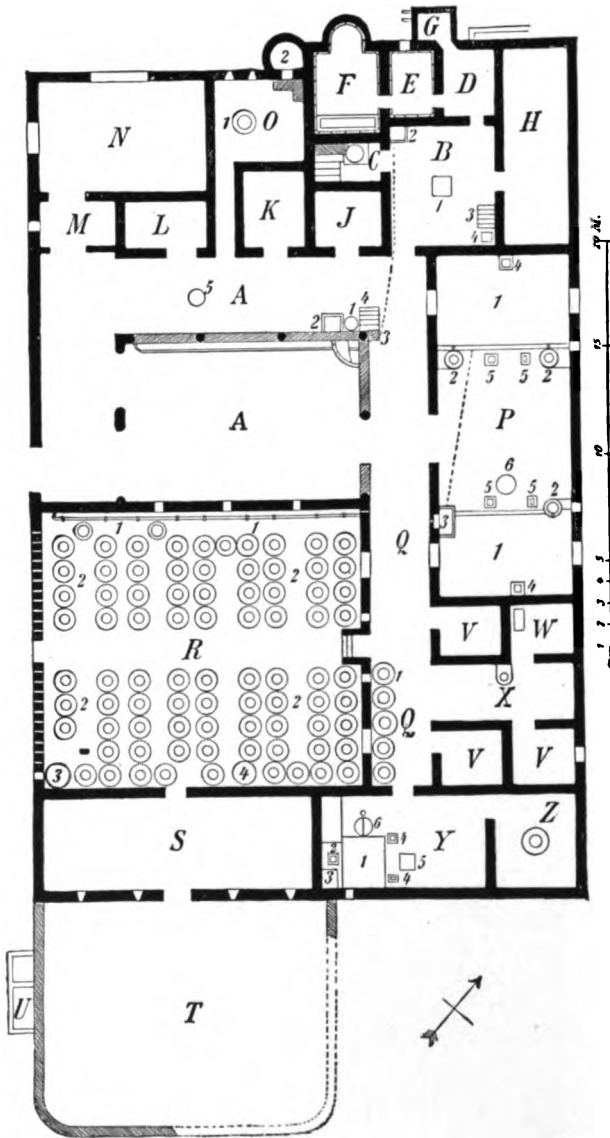
There is wood adhering to the inner edge. This may perhaps indicate that these tools, or some of them, were kept in a wooden box.
Diameter of blade 20 in.



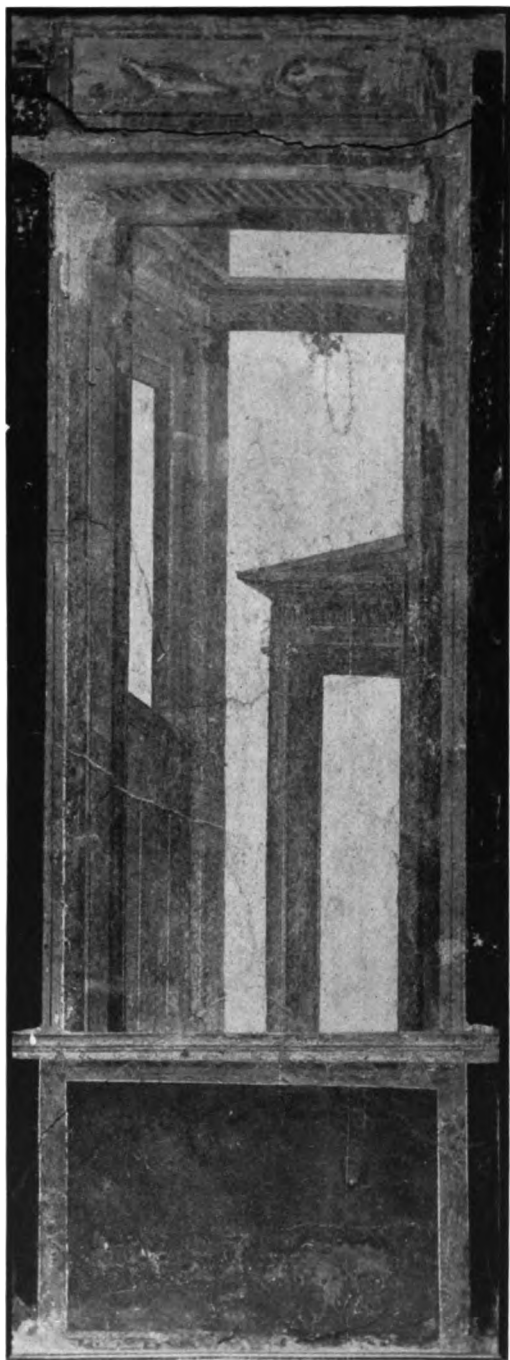
Reproduced by Courtesy of Karl Baedeker

ENVIRONS OF NAPLES.

From Baedeker's *Southern Italy*.



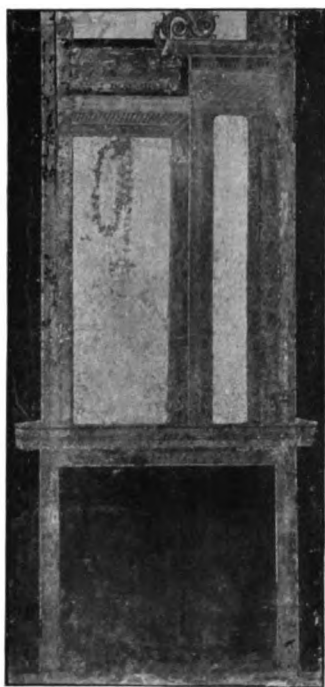
PLAN OF VILLA RUSTICA AT BOSCOREALE.
From Mau-Kelsey, *Pompeii*.



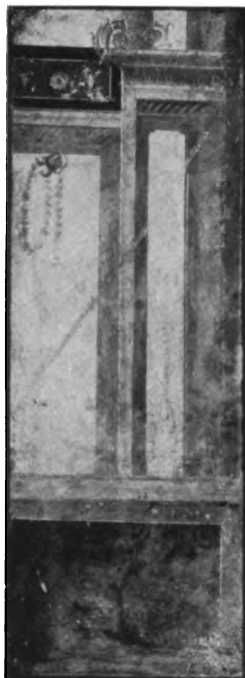
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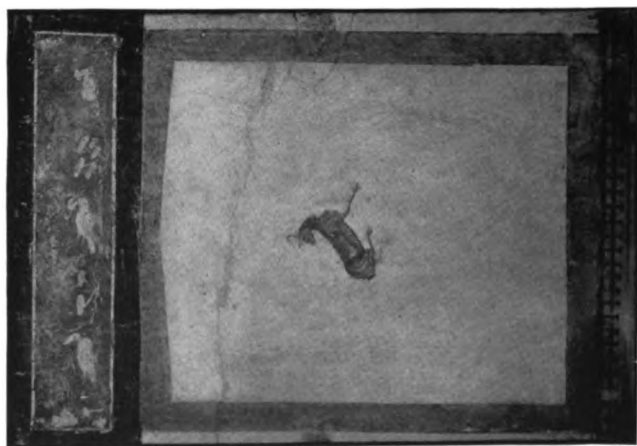


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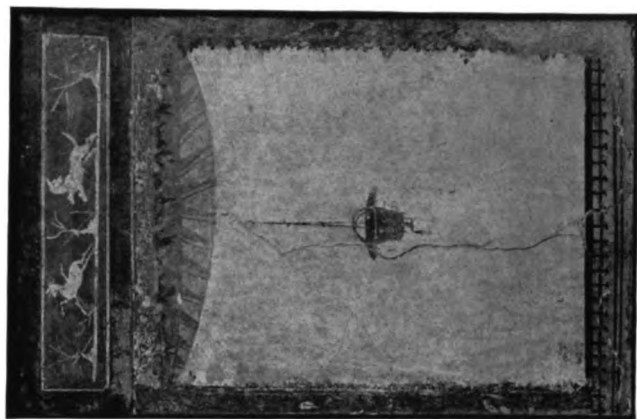
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FIELD MUSEUM OF NATURAL HISTORY.

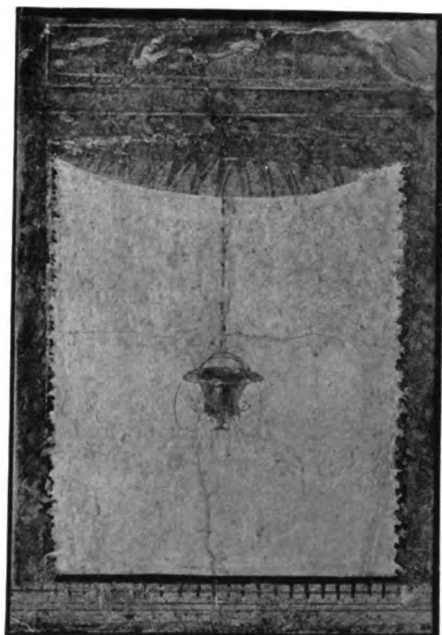


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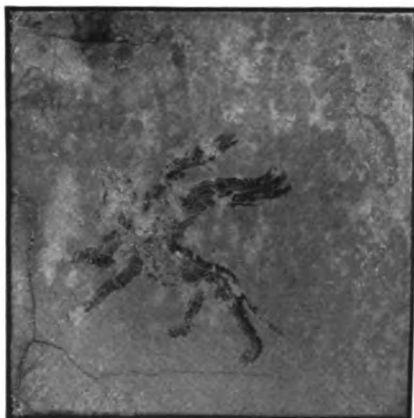
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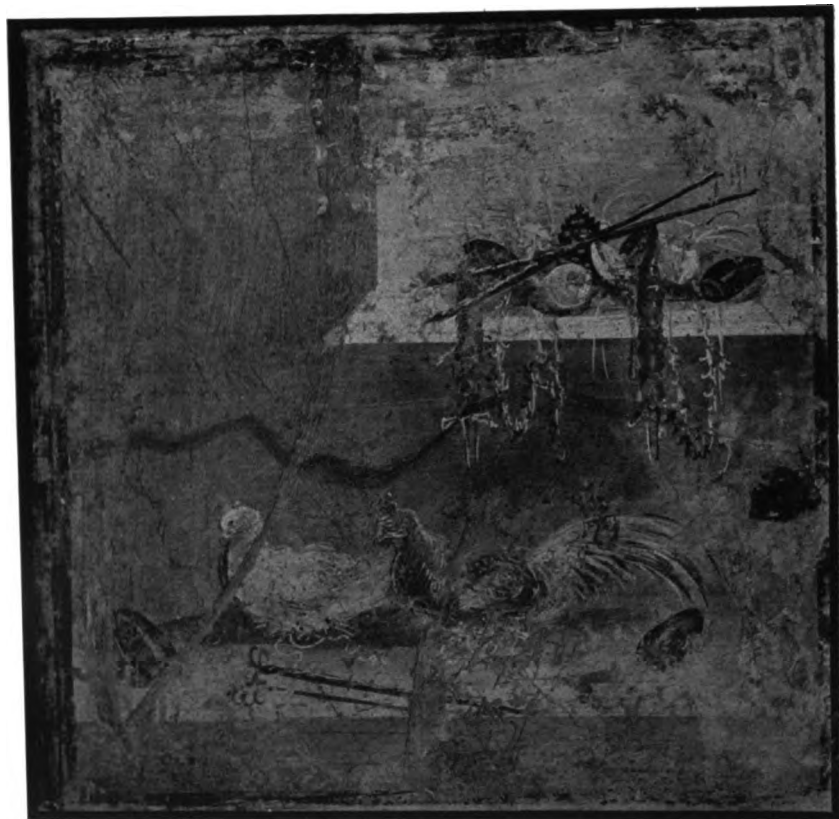
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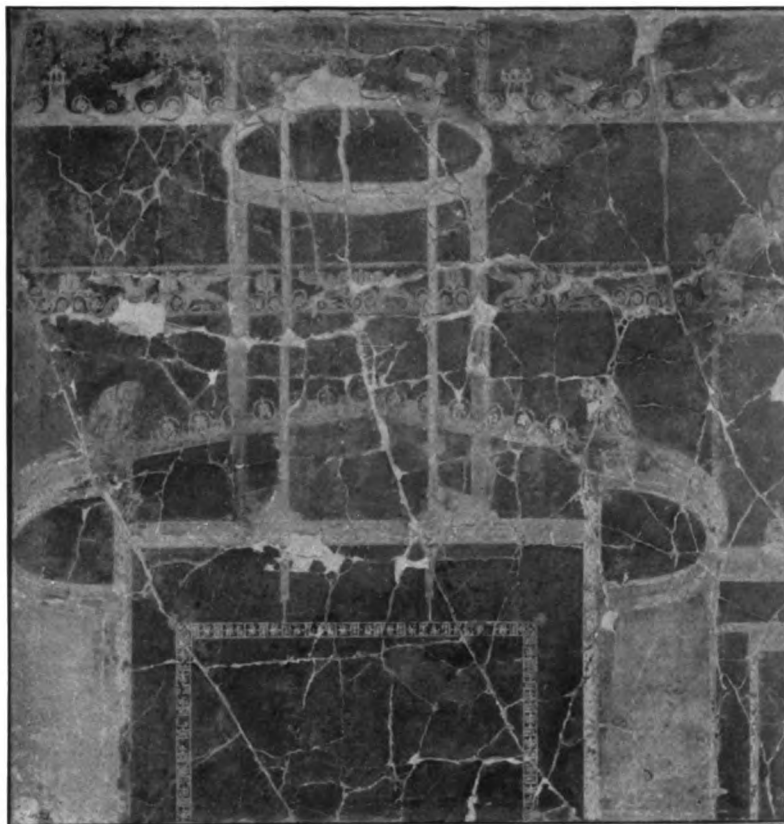
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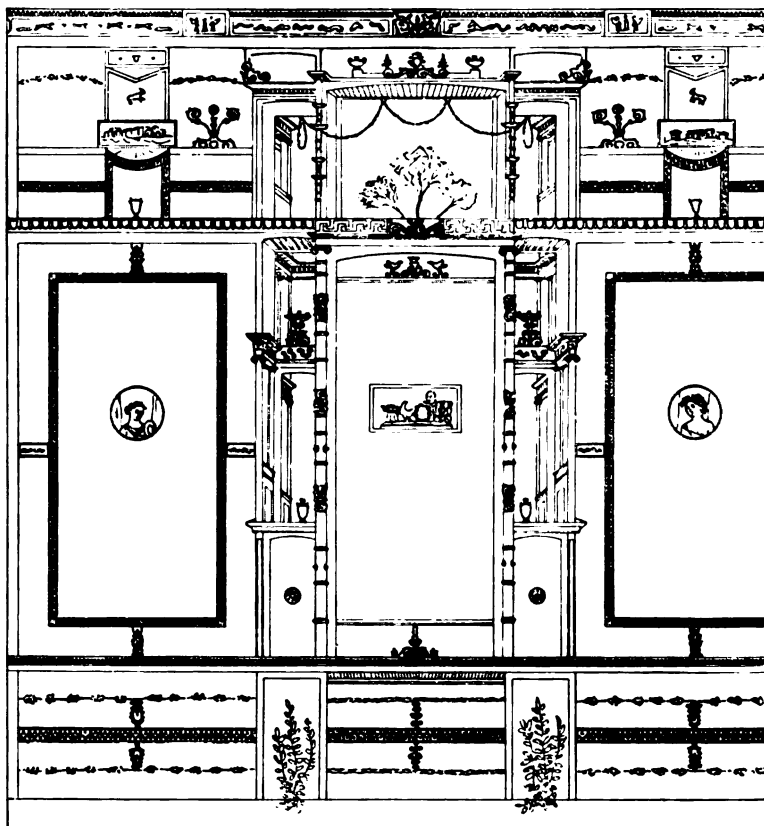
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24673



MURAL DECORATION FROM THE *Casa della seconda Fontana di Musica*, POMPEII
From Zahn, *Die schönsten Ornamente*, etc. II 95



24407



24404



24404

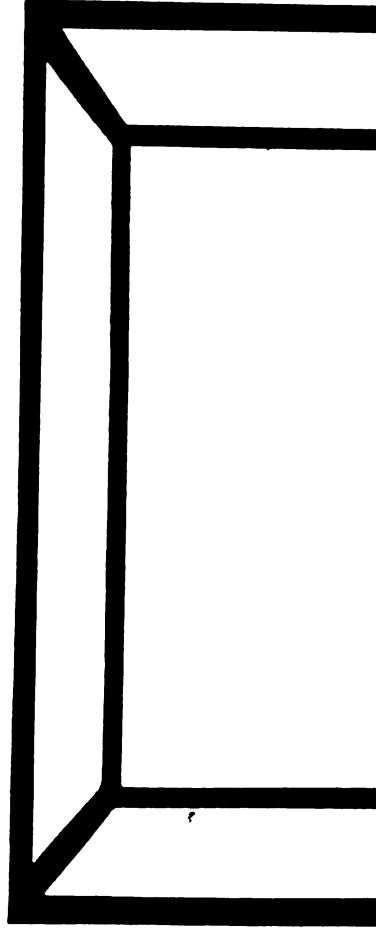
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ANTHROPOLOGY, VOL. VII, PL. CXXXV.



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ANTHROPOLOGY, VOL. VII, PL. CXXXVIII.

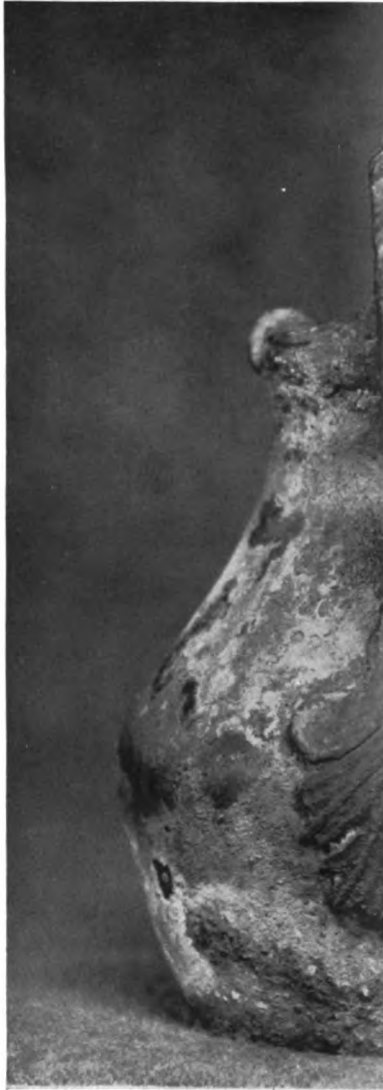


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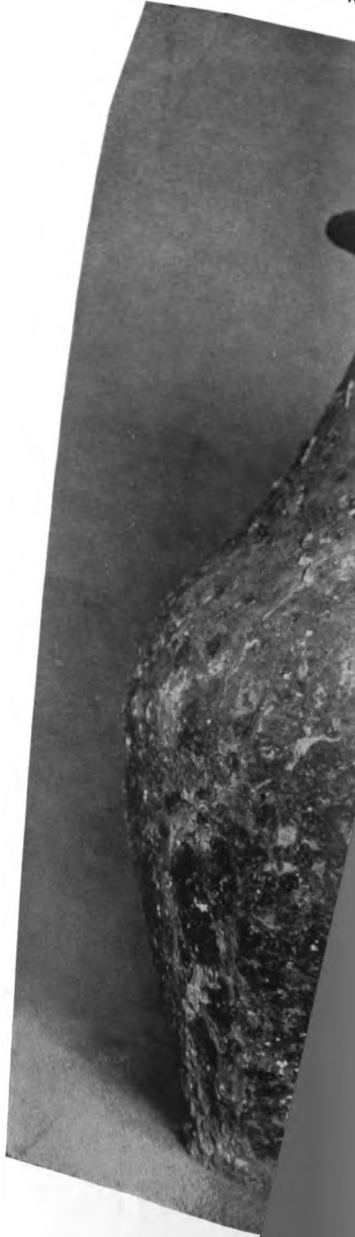


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